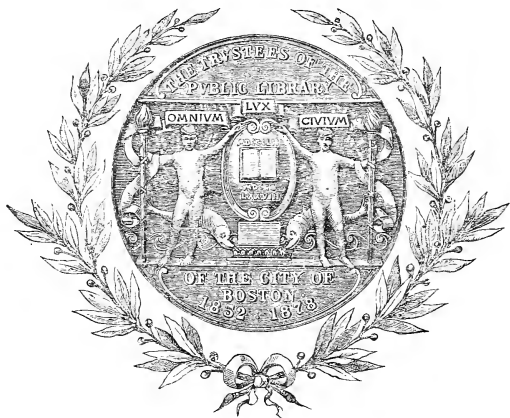


HAND - BOOK  
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FLORENCE

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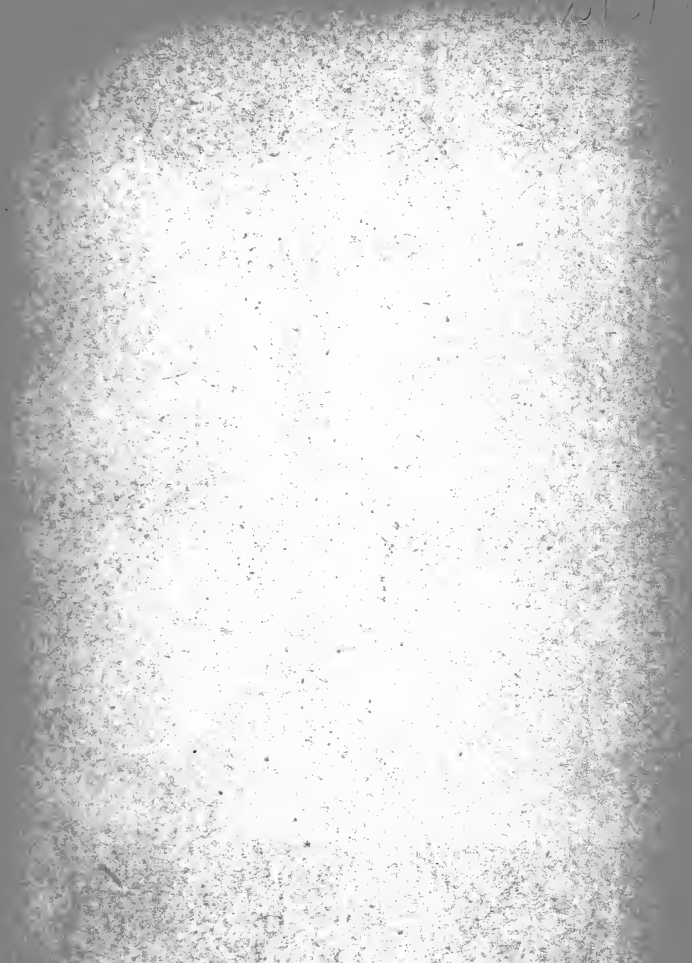


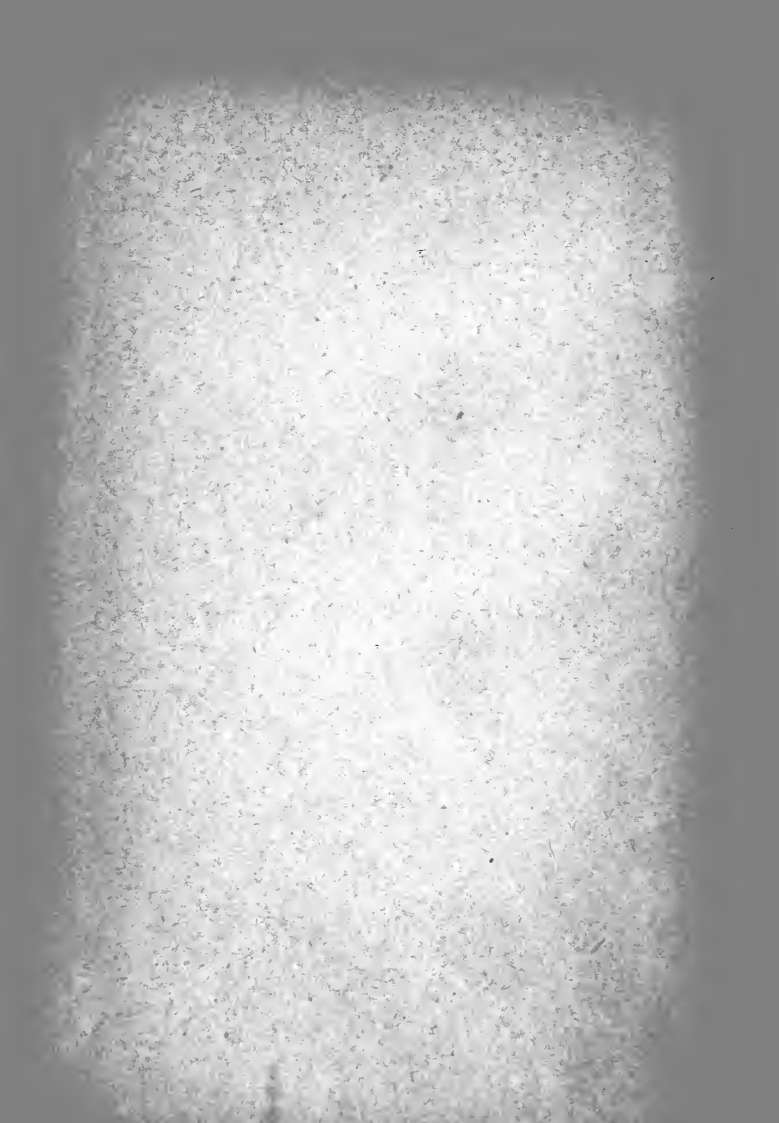
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Mr. & Mrs. Henry B. Sawyer

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HAND-BOOK  
OF  
**FLORENCE**  
AND ITS ENVIRONS  
WITH VIEWS, A MAP  
AND  
CATALOGUE OF THE GALLERIES



FLORENCE  
FRANCIS PINEIDER  
EDITOR

[1900]

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Oct 10, 1944

# ABBREVIATIONS USED IN THIS GUIDE

\*4066.02-52

Att.	attributed	no.	number
b.	born	p.	piazza
c.	centesimi	p.	page
cav.	cavaliere	R.	regio or regia (royal)
cent.	century	R. R.	regi or regie (royal)
cm.	centimetre	S.	santo or santa
comm.	commendatore	St.	Saint
d.	died	S. A.	Sua Altezza (His or Her Highness).
Km.	kilometre	S. M.	Sua Maestà (His or Her Majesty)
L.	lire	v.	via (street)
Mad.	Madonna		
m.	metre		

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# TO THE READERS

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This Guide is divided into 4 chief parts.

## THE FIRST PART

contains a small commercial directory consisting of a brief list of dealers in artistic and industrial products, and of members of several professions. It also contains a complete list of first and second-class hotels.

## THE SECOND PART

contains all that which has no relation to the description of the city from an artistic point of view, but which may be interesting and of use to the visitor namely: Consulates — Churches of the different religious bodies — Description of the traditional Florentine festivals — Various rates, fares and charges, etc.

## THE THIRD PART

consists of a description of the beautiful and artistic places and objects to be seen in Florence and the surroundings. For the convenience of those who have to consult it, this part has been divided into 7 subdivisions, each corresponding to a day's artistic tour through the city. The principal intention in the division has been to group together in the same day the visits to all the places of interest lying closest together. In this way the risk is avoided of diminishing the visitor's intellectual enjoyment with an excessive fatigue such as long excursions unregulated by an ordered programme might entail

## THE FOURTH PART

contains an index to all that is described in the second and third parts, an index compiled with the most scrupulous exactness and in the strictest alphabetical order, in giving the number of the pages on which every single thing mentioned in the text is to be found. This index renders the present guide useful to those who having purchased it, may not wish to follow our order, desiring to visit the city in the time and manner most suitable to their private taste and temperament.

# PART ONE

## SMALL COMMERCIAL DIRECTORY.

**NB.** The letters and numbers in brackets are intended to assist in tracing upon the plan the position of every street and square mentioned.

**Articles in osier (vimini).** *Morandi Angiolo*, v. dei Panzani 18 (E 5).

**Artistic Ceramics.** *Cantagalli Figli di Giuseppe*, v. Senese 21 (C 10), *Dini e Cellai*, v. dei Fossi 1 (E 6). *Fabbrica di Signa*, v. dei Vecchietti 2 (F 6) *Ginori e Richard*, v. dei Rondinelli 7 (F 5).

**Artistic iron-works goods.** *Biondi fratelli*, v. Nazionale 27 (F 4). *Franci Pasquale*, v. Cavour 27 (G 5).

**Baths.** *Antiche Terme di Firenze*, borgo ss. Apostoli 16 (F 7). *Stabilimento Balneario di S. Maria Nuova*, v. Bonifazio Lupi 2 (G 3). *Stabilimento Balneario*, v. dei Pecori 3 (F 5).

**Bazaars.** *Bianchelli Fratelli*, v. dei Vecchietti 5 (I 6). *Bazar Europeo*, v. Por s. Maria 5 (F 7). *Bazar il Duilio*, v. del Corso 15 (G 6).

**Beerhouses** (see Cafés).

**Booksellers.** *Bemporad R. e Figlio* v. del Proconsolo 7 (G 6). *Bocca fratelli*, v. dei Cerretani 8 (F 5). *Chiesi Pietro*, v. dei Martelli 8 (F 5). *Flor e Findel*, lung. Acciaiuoli 24 (E 6). *Olschki Leo S.*, lungarno Acciaiuoli 4 (F 6). *Paggi R.*, v. Tornabuoni 17 (E 6). *Paravia G. B.*, v. Tornabuoni 9 (E 6). *Seeber Bernardo*, v. Tornabuoni 20 (E 6).

**Boot lasts.** *Baldi Enrico*, v. Borgognissanti 14 (D 5).

**Boots and shoes.** *Capineri Egisto*, v. dei Rondinelli 10 (F 5). *Chiostrì Giovanni*, v. Porta Rossa 13 (F 6). *Consani Gradulfo*, v. dei Cerretani 14 (F 5). *Ploner*, v. Calzaioli 5 (F 6).

**Bread and «pasta» dealers.** *Balboni e Müller*, English oven, fancy bread, v. della Vigna Nuova 5 (E 6). *Spinas e Benassai*, v. Guicciardini 14 (E 7).

**Cafés and Beerhouses.** *Alhambra*, p. Beccaria 3 (L 6). *Birreria Mucke*, v. dei Lamberti 5 (F 6). *Caffè Centrale*, p. Vittorio Emanuele 6 (F 6). *Doney e nipoti*, piazzale del Re alle Cascine (A 3) e Stazione centrale (E 5). *Fratelli Reininghaus*, p. Vittorio Emanuele 3 (F 6). *Gambrinus-Halle*, v. Brunelleschi presso p. Vittorio Emanuele (F 6).

**Carriages on hire.** *Boschi E.*, v. S. Egidio 11 (H 6). *Modi L.*, v. della Padella 2 (F 5).

**Carved and gilt frames.** *Del Soldato G.*, v. Tornabuoni 1 (E 6). *Valdinoci A.*, v. dei Fossi 3 (E 6).

**Children's clothing.** *Al Piccolo Parigi*, v. dei Tornabuoni 10 (E 6). *Anglo-American Supply Stores*, v. Cavour 47 (G 4). *Mouren M.*, v. dei Tornabuoni 20 (E 6).

**Chocolate and Confectionery** (see Confectioners).

**Concert-room Cafés.** *Alhambra*, p. Beccaria 3 (L 6). *Caffè-teatro: Gambrinus Halle*, v. Brunelleschi presso p. Vittorio Emanuele (F 6).

**Confectionery, sweets, high-class wines and liquors.** *Digerini, Marinai e C.*, v. dei Vecchietti 52 (F 6). *Doney e nipoti*, v. Tornabuoni 16 (E 6). *Giacosa*, v. Tornabuoni 11 (E 6). *Gilli Luigi*, v. Calzaioli 10 e p. Vittorio Emanuele 7 (F 6).

**Corset, Royal.** *M. Mouren*, v. Tornabuoni 20 (E 6).

**Dealers in Antiquities.** *Bardini Stefano*, piazzale dei Mozzi 1 (G 8). *Ciampolini V.*, v. del Sole, 11 (E 6). *Pallotti Giovanni*, v. dei Rondinelli 3 (F 5) and other smaller firms, for the most part in v. dei Fossi (E 6) and v. Maggio (E 7).

**Dentists.** *Benvenuti Giuseppe*, v. dell'Arcivescovado 2 (F 6). *Campani cav. dott. Cesare*, p. della Signoria 52 (F 6). *Cianchi Francesco*, v. Calimaruzza 2 (F 6). *Cox F.*, v. dei Panzani 8 (F 5). *Dunn*, v. Tornabuoni 9 (E 6). *Schaffner*, v. dei Cerretani 8 (F 5).

**Doctors. Alienists:** *Grilli prof. Pietro*, lungarno delle Grazie 8 (G 7). *Tanzi Eugenio*, via Bernardo Segni 11 (L 5). **Baldness:** *Franchi Fulgenzio*, borgo dei Greci 12 (G 7). **Diseases of the ears and nose:** *Grazzi prof. Vittorio*, borgo dei Greci 8 (G 7). **Children's maladies:** *Celoni cav. prof. Pietro*, p. dell'Indipendenza 9 (F 3). *Mya cav. prof. Giuseppe*, v. s. Gallo 78<sup>2</sup> (G 3). **Diseases of the stomach and intestines:** *Del Torto Olinto*, via dei Sassetti 4 (F 6). *Leoni Francesco*, via dei Servi 21 (G 5). **Skin diseases:** *Pellizzari cav. prof. Celso*, v. della Colonna 2 (I 5). *Raspini Attilio*, Corso dei Tintori 55 (G 7). **Oculists:** *Pereyra de Leon prof. Emilio*, v. degli Alfani 50 (G 5). *Simi cav. prof. Andrea*, v. Guelfa 5 (G 4). **Surgical operations:** *Catani cav. prof. Giulio*, viale Principe Eugenio 3 (L 6). *Del Greco Giovanni*, v. Cavour 21 (G 4). **Obstetrics:** *Martinetti Antonio*, v. Ghibellina 113 (G 6). *Pestalozza cav. prof. Ernesto*, v. degli Alfani 60 (G 5). **General medicine:** *Grocco comm. prof. Pietro*, v. dei Vecchiotti 7 (F 6). *Banti prof. Guido*, v. dell'Orivolo 43 (G 6). **Homeopathist:** *Baldelli Torquato*, v. Borgognissanti 3 (D 5).

**Dressmakers.** *Bargigli Ceccherini Ida*, via Calimara 1 (F 6). *De Nicola*, v. dei Panzani 1 (F 5). *Bossi Emilia*, v. dei Rondinelli 2 (F 5). *Campolmi Luisa*, v. dei Pecori 5 (F 6). *Giammarchi sorelle*, v. dei Pandolfini 20 (G 6). *Zaccagnini Righi*, v. Parione I (E 6).

**Embroidery.** *Andreini Elvira succ. T. Riccitelli*, v. dei Rondinelli 5 (F 5).

**Fans** (see Umbrella shops).

**Fashions and Novelties.** *Papini E. e C.*, v. Calimara 1 (F 6).

**Foreign doctors residing in Florence.** *Coldstream Alessandro*, v. Ferruccio 5 (C 4). *Gordon Laing*, v. Palestro A (G 4). *Handerson Thomas*, lungarno Guicciardini 1 (D 6). *Hirschhorn*, v. dei Tornabuoni 10 (E 6). *Kirch Giulio*, v. Montebello 1 (D 5). *Krayl Karl*, v. Montebello 28 (G 4). *Levier cav. Emilio*, v. Iacopo da Diacceto 16 (D 4). *Puritz Giacomo*, p. Cavour 5 (H 2).

**Forwarding Agents.** *Arcangeli Gatti e C.*, v. dei Vecchiotti 6 (F 6). *French Lewon e C.*, v. Tornabuoni 4 (E 6). *Humbert F. H.*, v. Tornabuoni 20 (E 6). *Küntzel Rinaldo*, v. dell'Orivolo 45 (G 6). *Meyer e Gloor*, p. s. Maria Novella 26 (E 5).

**Fur goods.** *Calvelli G. e figlio*, lungarno degli Archibusieri 6 (F 7). *Gilardini Giovanni*, v. dei Cerretani 12 (F 5). *Zannone fratelli*, v. Calzaioi 17 (F 6).

**Furnished Apartments.** *Braschi Luisa*, v. Garibaldi 10 (C 5). *Gonnelli Domenico*, v. Montebello 39 (D 6). *Guidi N.*, v. dei Panzani 2 (F 5).

**Furniture.** *Cutler e Girard*, v. dei Tornabuoni 8 (E 6). *Lanini R. e figli*, v. degli Alfani 37 (G 5). *Papini fratelli*, b. degli Albizi 29 and via dei Giraldi 9 (G 6).

**Gentlemen's Clothiers** (see Tailors).

**Gloves and ties.** *Dal Masso A.*, v. Tornabuoni 17 (E 6). *Guarnieri e Pierini*, v. dei Cerretani 8 (F 5). *Salani L.*, v. Calzaioi 6 (F 6). *Spooner G.*, v. Tornabuoni 3 (E 6).

**Goldsmiths** (see Jewellers).

**Hairdressers.** *Amadesi A.*, v. dei Martelli 8 (F 5). *Bernini Torello*, v. dei Rondinelli 2 (F 5). *Borghi Enrico*, v. Tornabuoni 10 (E 6). *Delestre J.*, v. dei Rondinelli 7 (F 5).

**Hatters.** *Canavesio Teresa*, v. dei Martelli 6 e v. dei Cerretani 4 (F 5). *Cattaneo Fratelli*, p. del Duomo 11 (F 5).

**High-class Ironmongers.** *Botto Pietro*, v. degli Strozzi (F 6). *Fontana e C.*, v. Tornabuoni 3 (E 6). *Janetti padre e figlio*, p. degli Antinori 1 (F 5).

**High-class wines** (see Confectioners).

**Hotels.** *Albion*, lungarno Acciaioi 10 (F 7). *Anglo-Americano*, v. Garibaldi 7 (C 5). *Bonciari*, v. dei Panzani 23 (E 5). *Bristol*, lungarno Amerigo Vespucci 2 (E 6). *Cavour*, v. del Proconsolo 5 (G 6). *Chapmann*, v. dei Pandolfini 21 (G 6). *Europa*, v. Tornabuoni 3 (E 6). *Firenze e*

*Washington*, lungarno Amerigo Vespucci 6 (E 6). *Gran Bretagna*, lungarno Acciaiuoli 8 (F 7). *Grand Hôtel* (formerly *Continental Reale della Pace*), p. Manin 1 (D 6). *Helvetia*, v. dei Pescioni 2 (F 6). *Hôtel grande pension Bellini*, lungarno Amerigo Vespucci 10 (D 5). *Italia* v. Borgognissanti 5 (E 6). *Milano*, v. dei Cerretani 12 (F 5). *Minerva*, p. s. Maria Novella 16 (E 5). *New-York*, p. del ponte alla Carraia 1 (E 6). *Nord*, p. degli Strozzi 5 (F 6). *Paoli*, lungarno della Zecca 12 (I 8). *Roma*, p. s. Maria Novella 8 (E 5). *Savoia*, p. Vittorio Emanuele 7 (F 6). *Ville*, p. Manin 3 (D 6). *Vittoria*, lungarno Amerigo Vespucci 28 (E 5). *Vashington* (see Florence).

*Alleanza*, via Curtatone 4 (D 5). *De France*, via Solferino 6 (E 5). *Fenice e Nuova Firenze*, v. dei Pucci 19 (G 5). *Londres e Métropole*, v. dei Sassetti 2 (F 6). *Patria*, v. Calzaoli 6 (F 6). *Porta Rossa*, v. Porta Rossa 13 (F 6). *Rebecchino*, p. della Stazione 2 (E 5). *Spagna*, v. Calzaoli 13 (F 6). *Venezia e Piccolo Torino*, v. della Condotta 12 (F 6). *Stati-Uniti*, v. Montebello 34 (D 5). *Stella d'Italia*, v. Calzaoli 8 (F 6). *Ville de Paris*, v. della Stazione 6 (E 5). (Those two lists are complete; 3rd and 4th class hotels have been omitted).

International Institute and Superior English School. V. di Barbano 6 (F 3).

Istituto Fisico-Terapico of Florence, v. Valfonda 31 (E 4).

Jewellers. *Marchesini Gino*, v. Tornabuoni 9 (E 6). *Rinaldini E.*, v. Porta Rossa 11 (F 6).

Knitted goods. *Vannini O*, v. delle Terme 1 bis (F 6).

Lace. *Navone F.*, v. dei Fossi 14 e v. Strozzi (E 5).

Ladies' Hairdressers. *Busoni Ugo*, v. dei Fossi 11 (E 6). *Landini Enrico*, v. Tornabuoni 10 (E 6).

Ladies' made-up dresses and materials (see Dressmakers).

Liquors (see Confectionery).

Linen Goods. *A la ville de Lyon*, p. degli Antinori, 2 (E 6). *Mouren M.*, v. Tornabuoni 20 (E 6). *Brunetti E.*, v. Tornabuoni 20 (E 6). *Salani L.*, v. Calzaoli 6 (F 6). *Schostal*, v. dei Cerretani 3 (F 5). *Testi Giovanni*, v. Porta Rossa 4 (F 6).

Milk-dealers. *Conticelli Olinto*, b. s. Lorenzo 13 (F 5). *Galli L.*, via Principe Umberto 21 (D 3).

Milliners. *Bossi Emilia*, v. dei Rondinelli 2 (F 5). *Carini Aguzzi Olga*, via Cerretani 3 (F 6). *Galanti Emilia*, v. degli Strozzi (F 6). *Ferrand J.*, v. dei Rondinelli 4 (F 5).

Mosaics. *Bazzanti Pietro e figlio*, lungarno Corsini 12 (E 6). *Bencini fratelli*, v. Leopardi 2 (I 5). *Bosi H.*, v. Tornabuoni 1 (E 6). *Scappini Giovanni*, v. Tornabuoni, 1 (E 6).

Musical instruments. *Ballerini Pietro*, v. Calimaruza 4 (F 6). *Paoli Donato*, v. degli Speciali 1 (F 6). *Pennetti e Fattori*, v. dei Conti 10 (F 5).

Opticians. *Fabre*, v. dei Cerretani 8 (F 5). *Paggi G.*, v. dei Martelli 7 (F 5). *Sbisà Pietro*, p. della Signoria 4 (F 6).

Ordinary table wine. *Aglietti Giuseppe*, p. Vittorio Emanuele 1 (F 6). *Arrighetti M.*, v. Canto de' Nelli 9 (F 5). *Guarnieri B. e Guarnieri P.*, v. del Corso 14 (G 6). *Panerai Ermanno*, v. Guicciardini 1 (E 7). *Tozzi G.*, detto Barile, v. dei Cerchi 10.

Oriental Pearls. A speciality at *F. Bessi*, Ponte Vecchio 9.

Painters. *Ademollo cav. prof. Carlo*, v. Lamarmora 5 (G 4). *Andreotti prof. Federico*, p. Donatello 6 (I 4). *Conti cav. prof. Tito*, p. Donatello, 5 (I 4). *Corcos V.*, v. Marsilio Ficino 10 (F 3). *Fabbi cav. prof. Fabio*, lungarno Serristori 9 (G 8). *Faldi comm. prof. Arturo*, v. Lungo il Mugnone 11 (G 2). *Fattori prof. Giovanni* v. Cavour 72 (G 4). *Gelli comm. prof. Edoardo*, v. Marsilio Ficino 12 (I 3). *Gordigiani comm. prof. Michele*, p. Donatello 6 (I 4). *Sorbi prof. Raffaello*, v. Pietrapiana 33 (H 6).

Painting and art materials. *Carini E.*, v. della Condotta (F 6). *Giannini Giuseppe*, p. Pitti 17 (E 8).

**Parchment goods.** *Gherardini Giovanni*, p. della Signoria 4 (F 6). *Giannini Giulio*, p. Pitti 19 (E 8). *Pineider Francesco*, p. della Signoria angolo di via Calzaioli (F 6).

**Pensions.** *Albergo di Francia e Pensione inglese*, v. Solferino 6 (G 4). *Azzeroni*, c. Regina Elena 4 (C 5). *Bellini*, lungarno Amerigo Vespucci 10 (C 5). *Benott*, lungarno Serristori 13 (G 8). *Berchielli fratelli*, lungarno Acciaiuoli 13 (F 7). *Clarck Molini e Barbensi*, lungarno Guicciardini 11 (C 6). *Lottini*, lungarno Corsini 6 (E 6). *Lucchesi*, lungarno della Zecca 16 (H 8). *Luckenbach*, v. dei Sassetti 2 (F 6). *Mac Namée*, v. Vincenzo Salvagnoli 1 (F 3). *Maggi*, p. dell'Indipendenza 3 (F 3). *Pendini*, v. Strozzi 2 (F 6). *Piccioli*, v. Tornabuoni 1 (E 6). *Simi*, lungarno delle Grazie 2 (G 7).

*Balestri G.*, piazza Mentana 5 (G 7). *Banchi*, viale Principessa Margherita 54 (G 3). *Braschi*, via Garibaldi 10 (C 5). *Buccioni*, lungarno Acciaiuoli 2 (F 7). *Cammarano*, v. Curtatone 1 (D 5). *Castellari*, v. San Gallo 31 (G 4). *Corsi*, v. dei Fossi 31 (E 6). *Costantin e Falh*, v. Solferino 8 (C 4). *Crocini*, lungarno Guicciardini 11 (E 6). *Della Casa*, v. dei Banchi 2 (F 5). *Faenzi*, v. Ferruccio 3 (C 4). *Fini*, v. degli Strozzi 4 (F 5). *Giannini*, lungarno Serristori 21 (G 8). *Giotti*, p. dell'Indipendenza 5<sup>2</sup> (F 3). *Girard*, v. Montebello 1 (D 6). *Gonnelli*, v. Montebello 36 (D 5). *Innocenti*, p. Soderini 4 (D 6). *Jennings Riccioli*, corso dei Tintori 37 (H 7). *Hirch Maria*, lungarno Serristori 11 (G 8). *Le Lune*, v. s. Domenico 10 (N 2). *Le Rolland*, v. Solferino 8 (C 4). *Levelis Marke*, v. Montebello 19 (D 5). *Marinelli*, v. Solferino 12 (C 4). *Monarini*, v. Nazionale 22 (F 4). *Morini*, v. s. Antonino 8 (F 5). *Nardini*, p. del Duomo 7 (F 5). *Pagnini*, v. Ferruccio 5 (C 4). *Pavoli*, p. della ss. Annunziata 5 (H 4). *Quisisana*, lungarno della Borsa 6 (G 7). *Rochat*, v. dei Fossi 16 (E 6). *Spinetti*, lungarno Guicciardini 11 (E 7). *Wite*, p. dei Cavallieggeri 2 (H 7).

**Perfumers.** *Bancalari M.*, p. della Signoria 4. *Bertelli e Lapucci*, via Porta Rossa 15 (F 6). *Farmacia di S. Maria Novella*, v. della Scala 12<sup>3</sup> (E 5). *Pierrugues A. D.*, v. Vacchereccia 3 (F 6). *Plebani E.*, v. Calzaioli 5 (F 5). *Rimmel Eugenio*, v. Tornabuoni 20 (E 6). *Vannini O.*, v. delle Terme 1 bis (F 6).

**Pharmacies.** *Antica Farmacia di p. della Signoria*, via Calzaioli corner of v. Porta Rossa (F 6). *Astrua*, v. dei Martelli 8 (F 5). *Ciuti*, v. del Corso 3 (G 6). *Farmacia Internazionale*, p. Vittorio Emanuele 5 (F 6). *Janssen Alberto*, v. dei Fossi 10 (E 6). *Münstermann*, v. Borgognissanti lettera C (D 5). *Roberts H. e C.*, v. Tornabuoni 17 (E 6). *S. M. Novella*, v. della Scala 12<sup>4</sup> (E 5), di s. Marco, v. Cavour 58 (G 4).

**Photographic materials.** *Boccacci A.*, v. Canto de'Nelli 26 (F 5). *Piancastelli S.*, v. degli Strozzi 1 (F 6). *Sbisà P.*, p. della Signoria 4 (F 6).

**Photographs.** \* *Alinari fratelli*, via Nazionale 8 (E 4) and via degli Strozzi (E 6). \* *Brogi Giacomo*, lungarno delle Grazie lettera B (G 7) and v. Tornabuoni 1 (E 6). *Montabone*, v. dei Banchi 3 (F 5). *Schemboche M.*, v. Borgognissanti 36 (E 6). (The asterisks indicate photographers).

**Pictorial Postcard Dealers.** *Galletti Giovanni*, v. Calzaioli 6 (F 6). *Pineider Francesco*, p. della Signoria corner v. Calzaioli (F 6) and via dei Carretani 1 (F 5). *Pini succ. Ettore Frangini*, v. Por s. Maria 5 (F 7).

**Picture dealers.** *Bardini Stefano*, p. de' Mozzi, 1 (C 8). *Gappelli Eugenio*, lung. Torrigiani 1A (F 7). *Costa e Conti*, v. Borgognissanti 20 (E 6). *Flor e Findel*, lung. Acciaiuoli 24 (E 6). *Hautmann*, via dei Tornabuoni 8 (E 6). *Masini G.*, p. del Ponte alle Carraia 3 (E 6). *Pisani* the most important in the city), p. Manin 2 (D 6).

**Prints and Photographs.** *Alinari fratelli*, v. de'Sassetti 4 and v. Strozzi 1 (E 6). *Brogi Giacomo*, v. Tornabuoni 1 (E 6). *Compagnia Fotografica*, lung. Acciaiuoli 2 bis e v. Strozzi 2. *Jacquer V.*, v. Guicciardini 23 (E 7). *Pineider Francesco*, p. della Signoria, corner of v. Calzaioli (F 6) and

v. dei Cerretani 1 (F 5). *Pineider Giuseppe*, v. Tornabuoni 20 (E 6). *Pini A.*, lungarno Acciaiuoli 10 (I 7).

**Publishing Booksellers** (see Booksellers).

**Restaurants.** \* *Bonazza*, v. del Proconsolo 5 (G. 6). \* *Bonciari*, v. dei Panzani 23 (E 5). \* *Doney e nipoti*, v. Tornabuoni 16 (E 6). *Etruria*, v. Calzaioli 13 (F 6). *Venice*, v. dei Pucci 19 (G 5). \* *Gambrinus Halle*, v. Brunelleschi presso piazza Vittorio Emanuele (F 6). \* *Giacosa, già Capitani*, v. Tornabuoni 11 (E 6). *Giappone*, v. Cavour 17 (G 4). \* *Helvetia*, v. dei Pescioni 2 (F 6). \* *Mellini*, v. Calzaioli 13 (F 6). *Pancani*, p. del Duomo 14 (G 5). *Papucci R.*, v. dei Martelli 4 (F 5). *Porta Rossa*, v. Porta Rossa 13 (F 6). *Scarselli P.*, piazzale Michelangiolo (H 9). *Sport*, v. dei Lamberti 3 (F 6). *Stella d'Italia*, v. Calzaioli 9 (F 6). *Toscana*, v. Calzaioli 3 (F 6). (This list is limited to 1st and 2nd class localities; the asterisks denote those of the first class).

**Sale of home and foreign tobaccos.** *Bulli*, v. dei Calzaioli 1 (F 6). *Parenti Attilio*, v. Tornabuoni 15 (E 6).

**Sanitary materials.** *Mannozi Gino*, v. del Corso 4 (G 6).

**Sculptors.** *Cassioli prof. Giuseppe*, v. Giotto 20 (L 7). *Ciullini Eugenio*, v. Fra Giovanni Angelico 11 (L 7). *Garella cav. prof. Antonio*, lungarno del Tempio 22 a (L 8). *Passaglia comm. Augusto*, v. Giotto 11 (L 7). *Rivalla cav. uff. prof. Augusto*, v. s. Gallo 76 (G 3). *Romanelli comm. Raffaello*, p. s. Spirito 23 (E 7). *Zocchi A.*, v. Agnolo Poliziano 3 (G 2). *Zocchi comm. Cesare*, v. Antonio Guicciardini 11 (I 3).

**Sculpture dealers (Bronzes).** *Accarisi G. e nipote*, v. Tornabuoni 1 and lungarno Corsini 2 (E 6). (*Marbles and alabasters*). *Bazzanti Pietro e figlio*, lungarno Corsini 12 (E 6). *Frilli Antonio*, v. dei Fossi 4 (E 6). *Lapini fratelli*, v. Borgognissanti 12 (E 6). *Romanelli fratelli*, lungarno Acciaiuoli 22 (F 7). *Vichi Ferdinando*, v. Borgognissanti lettere B e D (E 6).

**Stationers.** *Cole A. George*, v. Tornabuoni 13 (E 6). *Maucke*, v. Tornabuoni 13 (E 6). *Pineider Francesco* (publisher of this Guide), p. della Signoria corner of v. Calzaioli (F 6) and v. dei Cerretani 1, palazzo Arcivescovile (F 5). *Pineider Giuseppe*, v. dei Tornabuoni 20 (E 6). *Pini, success. E. Frangini*, v. Por s. Maria 5 (F 7).

**Sticks** (see Umbrella shops).

**Stove dealers.** *Buscaglione e Garizio*, v. Guelfa 40 (F 4). *Rama fratelli*, v. s. Gallo 46 (G 3).

**Tailors.** *Asso Pietro*, p. delle Signoria (F 6). *De Nicola*, v. dei Panzani 1 (F 5). *Panzieri Enrico*, v. dell'Arcivescovado 1 (F 6). *Panzieri Vittorio*, v. Cerretani 11 (F 6).

**Tea-rooms** (see Confectioners).

**Tobacco** (see Sale of foreign tobaccos).

**Tourist Agents.** *Arcangeli Gatti e C.*, v. dei Vecchietti 6 (E 6). *Thomas Cook and Son*, v. dei Tornabuoni 10 (E 6). *Humbert F. Henri*, v. dei Tornabuoni 21 (E 6).

**Tuition in languages.** *The Berlitz School of Languages*, v. dell'Arcivescovado 1 and v. dei Tosinchi 2 (F 6). *The International School of Languages*, v. degli Strozzi 2 (F 6).

**Umbrella shops.** *Galli Ermanno*, v. Calzaioli 2 (F 6). *Gilardini Giovanni*, v. dei Cerretani 12 (F 5). *Zannone fratelli*, v. Calzaioli, 17 (F 6).

**Watchmakers.** *Legnaioli Carlo*, v. dell'Arcivescovado 3 (F 6). *Schepers Cesare*, v. Tornabuoni 12 (E 6). *Verità Enrico*, v. Calzaioli 14 (F 6).

**Waterproofs.** *Ferrarini G.*, v. dell'Oche, corner v. Calzaioli (F 6).

**Wood carvers.** *Coppedè M.*, lung. Guicciardini 7 (E 6). *Cutler e Girard*, v. Tornabuoni 8 (E 6). *Seghi Massimiliano*, v. s. Caterina 8 (C 3).



# PART TWO

## USEFUL INFORMATION.

**SUMMARY.** Banks - Bankers - Circulating libraries - Money-changers Asylums - Cinematographic Exhibitions - Cemeteries - Clubs - Consulates - Religious Bodies - Popular Festivals - Reading Room - Newspapers - Authorized Guides - Lavatories - Markets - Omnibuses - Hospitals - Places of Evening Amusement - Post and Telegraph Offices - Theatres - Sport - Telephones - Tramways - Public Offices - Cabs and cab-stands.

**N. B.** In the disposal of the material a strict alphabetical order has been followed. The letter and number in brackets are to assist in tracing upon the plan the position of any street mentioned.

**Asylums** (see Hospitals).

**Authorized Guides.** In the precincts of the Palazzo Vecchio and the Uffizi Gallery there are always individuals to be found, who for a small recompense are willing to accompany the stranger about the city in his visits to the places of interest. The individuals authorized by the Municipality and by the local management of the R. R. Galleries after examination must bear on their caps the words « Guida autorizzata » and the number of the license. There is no fixed charge for the services of these guides, the stranger being at liberty to pay them according to the circumstances and the service rendered.

**Automobile Track**, via del Ponte alle Mosse, 8.

**Bankers.** *Bernet fratelli*, v. degli Strozzi 2 (F 6) - *Bondi M. e figlio*, v. dei Vecchietti 2 (F 6) - *Borri R.*, v. dei Conti 3 (F 5) - *Cook T. e son.*, v. Tornabuoni 10 (E 6) - *Fioravanti e C.*, v. dei Cerretani angolo via dei Rondinelli (F 5) - *French Lemon e C.*, v. Tornabuoni 4 (E 6) - *Haschard e C. Ltd.*, p. degli Antinori 3 (E 6) - *Kuster e C.*, v. Tornabuoni 12 (E 6) - *Levi Ottavio e figlio*, p. Vittorio Emanuele 6 (F 6) - *Maguay e C.*, v. Tornabuoni 5 (E 6) - *Pestellini Francesco*, v. dei Cerretani 2 (F 5) - *Steinhilberlin G. e C.*, v. del Proconsolo 10 (G 6) - *Del Vecchio Federigo*, v. dei Banchi 3 (F 5).

**Banks:** *d' Italia*, v. dell'Orivolo 45 (G 6) - *Commerciale Italiana*, v. Bufalini 7 (G 5) - *di Firenze*, p. dei Giudici, 3 (G 7) - *Mutua popolare di Firenze*, v. Orsanmichele 6 (F 6) - *Banco di Napoli*, v. dei Pecori 6 (F 6) - *Cassa di Risparmio*, v. Bufalini 6 (G 5) - *Credito Italiano*, v. Tornabuoni 17 (E 6) e v. dei Cerretani 2 (F 5) - *Cassa di Sconto di Firenze*, v. dei Martelli 9 (F 5).

**Cabs and Cab-stands.** Cabs are to be found in all the squares of any importance. The fares are as follows.

<i>Within the custom-walls and at the railway stations.</i>	DAY	NIGHT
For a course of any distance . . . . .	L. 1.00	L. 1.30
For service not exceeding half-an-hour . . . . .	» 1.20	» 1.50
For the second half-hour . . . . .	» 0.80	» 1.—
For every successive half-hour . . . . .	» 0.75	» 1.—

Beyond the « Barriere » but within the Borough, either by day or by night, the fare is L. 2 for the first half-hour and L. 1 for each additional half-hour.

For each trunk, box, or large bag the charge is 50 c. Nothing may be demanded for small boxes, bags, satchels, packets, portmanteaux etc., which do not exceed 50 cm. in length or 30 in height.

Night service begins one hour after sunset and continues till dawn. There is no difference in fares between one-horsed and two-horsed carriages. A carriage taken by the course must drive straight to its destination, not making more than momentary stoppages on the way. A half-hour begun is counted as one half-hour. The course or the half-hour begun within the custom boundaries and continued beyond these but within the Borough must be paid for at the established rate of fares for service beyond the barriere. Drivers should see to being paid beforehand when taking up for the theatre, balls, concerts or other public places of amusement.

Beyond the Borough the above fares are not applicable, and those hiring will do well to agree about the price beforehand.

Carriages (see Cabs and Cab-stands).

Cemeteries. *Evangelico*, called *degli Allori*, v. Senese alle Due Strade (B 11). Cheap means of conveyance: from the p. della Signoria by the omnibus as far as the porta Romana, and thence to the cemetery by the Greve tramway, fare 20 c. *Dell'Antella*, beyond the barriera of S. Niccolò (O 11). Cheap means of conveyance, the diligence from v. dei Vagellai 4 (F 6), fare 50 c. *Vecchio cimitero della venerabile Arciconfraternita della Misericordia*, p. of the same name (I 4). Cheap means of conveyance: from the p. del Duomo by the Fiesole tram, to the cemetery, fare c. 10. *Nuovo cimitero della Misericordia*, beyond the porta S. Frediano to Soffiano (A 6). Cheap means of conveyance: from p. della Signoria by omnibus to porta S. Frediano, thence by tram to Monticelli, fare 10 c. *Delle Porte Sante*, beyond the porta S. Miniato (I 9). Cheap means of conveyance: by the Gelsomino tram from the p. del Duomo as far as the Torre del Gallo, fare 30 c. *Di Trespiano*, on the Bologna road beyond the barriera del Ponte Rosso (H 1). Cheap means of conveyance: from the p. del Duomo by diligence as far as the cemetery, fare 70 c. to go, 50 c. return. *Jewish Cemetery* (suppressed), viale Petrarca (C 7). Cheap means of conveyance: from the p. della Signoria by omnibus that runs to the porta S. Frediano. *New Jewish*, v. di Caciolle, beyond the barriera del Ponte all'Asse. As there are neither trams nor omnibus running to this locality the journey must be made on foot or in some vehicle (C 1). *Swiss Cemetery* (suppressed), piazzale Donatello (I 4). Cheap means of conveyance: from p. della Signoria by omnibus running to p. D'Azeglio from p. dei Giudici by tram along the avenues «Viali di circonvallazione», fare 10 c.

Chamber of Commerce. Lung'Arno della Borsa, 4.

Cinematographic Exhibitions. Piazza Vittorio Emanuele 5 (F 6), v. dei Pecori 1 (F 6).

Circulating Libraries. *Giannini G.*, v. Tornabuoni, 10 (E 6) - *Luchetti E.*, p. del Duomo, 13 (G 5) - *Petrari Alfredo*, v. dei Martelli. 3 (F 5).

Clubs. *Artistico*, v. dei Pecori 2 (G 5) - *Associazione Generale fra gli Impiegati Civili*, v. de'Pucci 4 (G 5) - *Casino Borghesi*, v. Ghibellina 110 (G 6) - *Fiorentino*, v. Cavour 2 (G 5) - *Florsnce Club*, p. Vittorio Emanuele 5 (F 6). *Militare*, v. degli Arazzieri 2 (G 4) - *Unione*, v. Tornabuoni 7 (E 6).

Consuls resident in Florence. *Argentine Republic*, p. del Duomo 2 (G 5) - *Austria Hungarian Empire*, viale Principessa Margherita 58 (F 3), open from 10 to 12 every weekday - *Kingdom of Belgium*, p. S. Croce 12 (H 7) - *Republic of Bolivia*, v. Nazionale 8 (F 4) - *Republic of Brazil*, v. dei Cerretani 10 (F 5), open from 9 to 11 every weekday -

*British Empire*, v. Tornabuoni 4 (E 6), open from 11 to 3 every weekday - *Chilian Republic*, p. D'Azeglio 10 (F 5) - *Kingdom of Denmark*, p. della Signoria 6 (F 6) - *Dominican Republic*, v. Canto de'Nelli 9 (F 5) - *French Republic*, v. Enrico Poggi 8 (F 3), open from 9 to 12, and from 2 to 4 every weekday - *German Empire*, lungarno Torrigiani 9 (F 7), open from 10 to 2 - *Kingdom of Greece*, p. dell'Indipendenza 23 (F 3) - *Republic of Guatemala*, v. della Mattonaia 5 (I 6) - *Republic of Siberia*, v. Orsanmichele 6 (F 6) - *Principality of Monaco*, v. dei Rustici 6 (G 7) - *Kingdom of Holland*, v. della Fortezza 4 (F 3), open from 12.15 to 1.15 every weekday - *Republic of Peru*, v. Montebello 1 (D 5) - *Kingdom of Portugal*, v. Cavour 21 (G 4) - *Russian Empire*, v. dei Serragli 162 (D 8), open from 1 to 3 every weekday - *Republic of S. Marino*, v. dei Cerretani 10 (F 5), open from 9 to 11 every weekday - *Kingdom of Serbia*, v. Borgognissanti 86 (D 5) - *Kingdom of Siam*, v. Lamarmora 10 (H 3) - *Kingdom of Spain*, lungarno del Tempio 2 (L 8), open from 12 to 2 every weekday - *United States of America*, v. Tornabuoni 10 (E 6), open from 9 to 12 and from 2 to 3 every weekday - *United States of Mexico*, v. Bufalini 7 (G 5) - *United States of Venezuela*, v. Borgognissanti 83 (D 5) - *Kingdom of Norway and Sweden*, v. Bufalini 7 (G 5), open from 9 to 11, and from 2 to 4 every weekday - *Swiss Confederation*, v. del Proconsolo 10 (G 6) - *Turkish Empire*, p. del Duomo 2 (G 5), open from 1.30 to 3 every weekday - *Republic of Uruguay*, v. S. Ambrogio 7 (I 7).

Evening amusements (see Beerhouses, Cafés. Concert-room cafés in the 1<sup>st</sup> part, Cinematographic Exhibitions, Clubs and Theatres in the 2<sup>nd</sup> part).

Foreign Newspapers (Sale of), p. del Duomo 11 (F 5) - v. Borgognissanti 4 (E 6).

Hospitals. *R. Arcispedale di S. Maria Nuova*, piazza of same name (G 5). This hospital, the largest of the city takes in all those affected by diseases not requiring operations - *R. Ospedale della Maternità*, via degli Alfani 62 (G 5). This hospital is open only to women and in it are treated all the maladies peculiar to Obstetrics and Gynecology - *Ospedale pediatrico*, Anna Meyer, v. Mannelli 103 (L 3) This hospital is reserved for children, and all maladies are treated in it, surgery too being practised - *Ospedale di Bonifazio*, v. S. Gallo 87 bis (G 3) - In this hospital invalids and all persons of either sex affected by chronic diseases or ophthalmia are treated - *R. Ospedale di S. Giovanni di Dio*, v. Borgognissanti 16 (E 6). This hospital is reserved for surgical operations and for receiving the wounded - *R. Ospedale di S. Maria degli Innocenti*, p. della SS. Annunziata 9 (A 4). This widely famous hospital is devoted to the sheltering of illegitimate children who here find the most affectionate treatment, and healthy rational suckling. To this establishment is annexed the Vaccination Institute which supplies the material necessary for inoculation of small-pox - *R. Manicomio Chiarugi*, v. di S. Salvi 12 (O 7). This large establishment receives all those effected by mental and nervous maladies - *Ospedale per le malattie della pelle*, v. della Pergola 32 (H 5) - *Ospedale oftalmico fiorentino*, via della Pergola 34 (H 5) - *Ospedale Israelitico*, viale Duca di Genova 6 (I 7) - *Ospedale Militare*, via S. Gallo 106 (H 3) - *Ospedale di S. Giuseppe*, viale Principessa Margherita lett. C (G 3). Besides these hospitals there exists in Florence a large number of other institutions of the kind all due to private initiative; we cite the principal ones: *Ambulatorio medico chirurgico di oltr'Arno*, v. Mazzetta 1 (D 7) - *Ambulatorio policlinico delle specialità medico-chirurgiche*, viale Principe Amedeo 2 (I 2) - *Ambulatorio policlinico « Regina Elena »*, v. Ghibellina 29 (H 7) - *Casa di Salute « Nursing Home »*, v. Bolognese 48 (H 1) - *Casa di salute Evangelica*, viale del Poggio Imperiale 3 (C 10) - *Casa di salute per la cura delle malattie chirurgiche*, viale Duca di Genova 8 (L 7) - *Dispensa medica*, borgo Stella 7 (D 7) - *Guardia Medico-*

*chirurgica*, p. Davanzati 1 (F 6) - *Missione Medica di Firenze*, v. Lorenzo il Magnifico 39 (G 2) - *Poliambulanza chirurgica*, v. Tornabuoni 6 (E 6) - *Sanatorium Casanuova*, viuzzo Capponi 46 (I 1).

**Lavatories.** Piazzale di porta Romana (C 9) - p. de' Peruzzi 8 (G 7) - v. dei Pecori 3 (F 6) - v. della Madonna della Tosse (H 2) - v. dello Sprone (E 7) - v. del Castellaccio 14 (G 5) - v. del Corso 21 (F 6) - v. Taddea 2 (F 5) - Viale Machiavelli (D 10) - Viale Galileo (D 10).

**Markets.** Every day food-market in the Mercato di S. Lorenzo (F 4), di S. Ambrogio (I 6) and di S. Frediano (C 6). Every thursday a flower-market is held under the loggia of the Mercato Nuovo (F 6) except during the month of June when it is held under the loggiato of the Uffizi (G 6).

**Money-changers.** *Anglo Italian Agency*, v. della Vigna Nuova 28 (E 6) - *Bernet fratelli*, v. Strozzi 2 (F 6) - *Donati e Soria*, v. dell'Arcivescovado 3 (F 6) - *Fioravanti e C.*, v. dei Cerretani corner via dei Rondinelli (F 5) - *Maquay e C.*, v. Tornabuoni 5 (C 6) - *Onori A. e C.*, v. Calzaioli 10 (F 6) - *Pestellini Francescos*, v. dei Cerretani 2 (F 5).

**Omnibuses.** Routes : della Barriera delle Cure (L 1), run every 5 minutes — della Barriera del Ponte Rosso (H 1), run every 10 minutes — della Piazza d'Azeglio (I 5), run every 20 minutes — della Piazza dell'Indipendenza (I 3), run every 13 minutes — della Porta alla Croce (L 6), run every 13 minutes — della Porta al Prato (C 4), run every 7 minutes — della Porta S. Frediano (C 6), run every 7 minutes — della Porta Romana (C 9), run every 11 minutes. — The starting place for all these routes, with the exception of that for Porta Romana which is in the Piazza del Duomo, is the Piazza della Signoria. The fare for each route is 10 c. Tickets called correspondence tickets may be taken for 15 c. by means of which, within the limits of an hour, two journeys may be made but on different routes.

**Popular Festivals.** — *Lo scoppio del Carro* (Explosion of the Car). A traditional festival celebrated every year on Holy Saturday at noon in commemoration of the Resurrection of Jesus Christ.

On the morning of this day a large monumental car adorned with pictures and the coat-of-arms of the Pazzi family, drawn by four large and pure-white oxen all wreathed with flowers and decked out with red and white trappings, is brought from the via del Prato and drawn up before the great door of the cathedral. The Pazzi family founded the legacy with which the characteristic festival of the «scoppio» is to this day carried out. Fireworks are placed upon the car, and upon becoming ignited explode with a deafening noise like an artillery charge, scattering all around a shower of sparks amidst a dense white smoke, which for a moment wraps people and place as in a cloud. The gay and resounding bursting of the fireworks, the continual chiming of the bells, solemn and joyful, of the various campanili of the city, the waving movement of the crowd, and the flight of the pigeons of the cathedral circling in great fright around and around the vast edifice, together form a grand, stirring, and delightful spectacle.

The fireworks are ignited by means of a mechanical device in the form of a dove, which glides upon a soaped cord stretched between the high altar of the Duomo and the car. At noon, at exactly the moment when the celebrating priests chant the Gloria, the fuse of this device (commonly called the Columbina) is lighted by means of sparks obtained by beating a steel on a small piece of stone which tradition says was taken by stealth from the Holy Sepulchre in Jerusalem, and brought to Florence in the 13th century by a certain Pazzino de' Pazzi returned from the Crusades.

The country people attach a great importance to the Columbina

believing that its more or less rapid flight along the cord augurs a good or bad harvest of their agricultural products.

*Festival of St. John the Baptist.* The 24th of June, a day dedicated to St. John the Baptist, patron saint of the city, is both a civil and religious festival in Florence. In the morning there are solemn functions at the Cathedral in which the Archbishop and all the canons of the Chapter take part. In the evening, in several of the city squares bands play until a late hour. At 9 o'clock a firework display is begun on the Ponte alla Carraia.

*The 26th of July.* The Church of Orsanmichele is decorated with the banners of the Arts and Trades Guilds in commemoration of the expulsion of the Duke of Athens in the XIV century.

*Mid-Lent (The Ladders).* On this day the common people delight in sending some individual or other up and down the streets of the city, under some plausible pretext, carrying a ladder under his arm. The poor fellow either out of simplicity or of forgetfulness of the recurrence goes to the place indicated where others, under a new pretext, send him to another place. This continues for a longer or shorter time according to the shrewdness of the victim, who finally perceiving the joke, is made the butt of the derision of all present and especially of the boys. The latter also, placing themselves at the corners of the streets, lie in wait for servants to whose skirts they dexterously and stealthily pin paper ladders. What amusement for the crowd in seeing the poor woman, red with anger and shame, hurry away amidst the cries and whistlings of those about.

*The First of April (Set the geese a-walking).* In Florence this saying refers to the custom of sending persons up and down the city, from one place to another on the first of April by means of pretexts pre-arranged by one or more persons. Those who through their good-nature involuntarily become victims of these jokes are styled geese, hinting that they resemble those web-footed creatures in being so stupid and ridiculous.

*Vigil of Epiphany.* On this day the children of the people are accustomed to marching up and down the streets of the city playing, to the great satisfaction of their fellow-citizens, upon trumpets producing sounds of grating harshness, long instruments made of glass or tinned-iron and shaped like those seen in the hands of angels in religious pictures.

*St. Lawrence's Day (10th August).* To solemnize the festival of the glorious St. Lawrence the Florentine populace are on this day accustomed to making heavy meals of « lasagne » with cheese, butter and tomato (dish of « pasta » in form of wide ribbons), beefsteaks (ribs of beef roasted on the gridiron) and water melons. Bakers adorn their shops artistically with decorations made entirely of « pasta ».

**Post and Telegraph Offices.** *General Post Office* (Direzione superiore e Direzione locale delle Poste), Piazzale degli Uffizi (F 7). *Head local Telegraph Office* (Direzione locale dei Telegrafi), v. del Proconsolo 12 (G 6). *Branch Offices solely postal*, p. della Stazione (E 5), via del Proconsolo 12 (G 6), p. S. Lorenzo 1 (F 5).

*Central Offices and Post-boxes*, piazzale degli Uffizi (F 7).

*Central Telegraph Offices*, v. del Proconsolo 12 (G 6).

*Branch Telegraph Offices*, via dell'Arcivescovado 1 (F 6) - Stazione centrale (E 5).

*Branch Offices with postal and telegraph service*, via dei Pecori 3 (F 5) - via della Vigna Nuova (E 6) - via del Prato 32 (C 4) - via Giuseppe Verdi 14 (H 6) - p. Cavour (H 2) - p. Beccaria 5 (L 6) - p. s. Felice 9 (E 8) - v. del Ponte all'Asse 52 (C 3) - v. Pisana 16 (C 6) - p. di Porta Romana 1 (C 9) - v. di Ripoli 102 (I 8) - p. della Barriera Arantina 1 (N 7) - viale Militare (O 3).

*Hours of the various post and telegraph offices.* The Central Telegraph Office is always open. Central post-office open from 9 to 9, except the Savings Bank and Money-Order office which close at 6. All the branch offices are open from 8, to 8 except the one in p. della Stazione which is kept open until 10. At the branch offices all postal service is carried out except the delivery of letters, parcels, and telegrams.

## POSTAL RATES.

*Special rates for correspondence within the district of the post office* (City and district of Florence. City and districts of Fiesole and Galluzzo).

*Ordinary correspondence.* Letters: For every 15 grammes or fraction of 15 grammes L. 0,05; if unstamped L. 10.

Letter Cards. L. 0,05 for 15 grs. or fraction of 15 grs.

Post Cards. L. 0,05.

Mss. up to 50 grs. L. 0,20, from 50 to 500 grs. L. 0,40, from 500 upwards L. 0,40 for every 500 grs.

Samples without value and printed papers, for every 50 grs. or fraction of 50 grs. L. 0,02.

*Registered correspondence:* Letter or other object L. 0,10 in addition to the postage. Samples and printed papers not weighing more than 1½ kg. L. 0,15 in addition to the postage.

*Correspondence with value declared:* Letters L. 0,15 in addition to the postage, for every 300 lire of value declared.

Boxes with value declared are treated as letters.

Return Receipts. L. 0,10 in addition to the postage.

Express Correspondence. L. 0,25 in addition to the postage.

*Articles paid for through the post and on delivery (asogni)* L. 0,15 in addition to the postage.

*Money Orders.* The rates are the same as those throughout the Kingdom, the highest amount granted, however, being L. 500 instead of L. 1000.

## PARCEL POST.

Limit of Weight	General Postage Rate	In addition to postage				Special rates for empty cases, boxes etc. to be returned.	
		Parcels exceeding the limits of size	Insurance on value declared	(Assegni) Parcels paid for through the Post and on delivery.	Highest amount of in- surance granted, and value allowed of par- cels paid for through the Post.	Within the limits of size	Exceeding the limits of size <sup>1</sup>
Not exceed- ing 3 kgs.	30 c.	15 c.	5 cent. for every 300 lire or frac- tion of 300 lire	15 cent.	L. 1000	15 cent.	20 cent.
from 3 to 5 kgs.	30 c.	30 c.					

*General rates for correspondence within the rest of the kingdom, and with the Republic of San Marino.*

*Ordinary Correspondence:*

Letters, for every 15 grs., or fraction of 15 grs.. . . .	L. 0,15
Unstamped . . . . .	L. 0,3)
To the lower military orders, every 15 grs. or fraction of 15 grs. . . . .	» 0,10
Letter-cards are treated as letters.	
Post Cards . . . . .	» 0,10
Reply post cards. . . . .	» 0,15
Mss. up to 50 grammes . . . . .	» 0,20
» from 50 to 500 grammes . . . . .	» 0,40
Samples and printed papers, every 50 grs. . . . .	» 0,02

*Registered Correspondence:*

Letters or other objects, in addition to the postage. . . . .	» 0,25
Samples and Printed papers not exceeding in weight 500 grs. . . . .	» 0,10

*Correspondence with value declared:*

Letters, in addition to the postage and registration fee, for every 300 lire of value declared . . . . .	» 0,10
Boxes with value declared are treated as letters.	
Return receipts, in addition to the postage . . . . .	» 0,20
Express correspondence, in addition to the postage. . . . .	» 0,25
Articles paid for through the post and on delivery ( <i>asse- gni</i> ), in addition to the postage . . . . .	» 0,25

<sup>1</sup> Parcels are considered beyond the limits of size if they measure in any direction more than 60 centimetres, without exceeding 1,50 metres. In this category are included parcels of any dimensions that require special care, namely; plants, shrubs, wheels, cages, chairs, and similar objects, those marked « fragile » or which contain live animals in baskets or cages.

Ordinary Money Orders up to L. 10, 10 c.; more than L. 10, and not exceeding L. 25 — 20 c.; more than L. 25 and not exceeding L. 50 — 40 c.; more than L. 50 and not exceeding L. 75 — 60 c.; more than L. 75 and not exceeding 100 — 80 c.; over L. 100, 20 c.; every 300 lire or fraction. Highest amount granted L. 1000.

Telegraph Money Orders, extra charge of L. 1,20.

Money order postal-cards from L. 1 to 5,99, 10 c.; from L. 6 to 10,99 — 15 c.; from L. 11 to 15,99 — 20 c.; from L. 16 to 20,99 — 25 c. Beyond these limits recourse must be had to a money order.

## PARCEL POST.

Limit of Weight	General Postage Rate	In addition to postage			Highest amount of insurance granted, and value allowed of parcels paid for through the Post.	Social rates for empty cases, boxes, etc to be returned.	
		Parcels exceeding the limits of size	Insurance on value declared	Assegni Parcels paid for through the Post and on delivery.		Within the limits of size	Exceeding the limits of size
Not exceeding 3 kgs.	60 c.	30 c.	5 cent. for every 300 lire or fraction of 300 lire	25 cent.	L. 10 <sup>10</sup>	25 cent.	40 cent.
from 2 to 5 kgs.	L. 1 <sup>2</sup>	50 c.					

### Foreign Correspondence rates:

*Ordinary correspondence.* All Europe except the Republic of San Marino.

*Asia.* — Cyprus, Persia, Asiatic Russia, Asiatic Turkey and Russian offices in China.

<sup>1</sup> Parcels are considered beyond the limits of size if they measure in any direction more than 60 centimetres, without exceeding 1,50 metres. In this category are included parcels of any dimensions that require special care, namely; plants, shrubs, wheels, cages, chairs, and similar objects, those marked «fragile» or which contain live animals in baskets or cages.

<sup>2</sup> Parcels to and from the offices of Ghinda, Asmara, or Keren are subject to an extra charge of 10,20, and 40 c. respectively, if not exceeding 3 kgs. in weight, and a double extra charge if exceeding this weight. At the said offices such extra charges are made payable by the sender for out-going parcels and by the receiver for in-coming parcels.



*Africa* — Algeria, Azores, Canaries, Egypt, Madeira, Marocco, Tripoli, Tunis.

*America*. — United States of N. America, Canada, and Newfoundland.

Letters, for every 15 grs. or fraction of 15 grs. . . . . L. 0,25  
if unstamped . . . . . » 0,50

Letter-cards are treated as letters.

Post Cards . . . . . » 0,10

Reply post cards. . . . . » 0,20

Mss. up to 250 grs. . . . . » 0,25

Every additional 50 grs. or fraction of 50 grs. . . . . » 0,05

Samples up to 100 grs. . . . . » 0,10

Every additional 50 grs. or fraction of 50 grs. . . . . » 0,05

Printed papers, every 50 grs. . . . . » 0,05

*Insured and registered correspondence:*

Registration of any object whatever, L. 0,25 in addition to the postage. Insurance. Highest amount L. 10,000. Besides the ordinary postage and registration fee there is an additional insurance charge for every 300 lire or fraction, according to the State to which the correspondence is directed:

Austria-Hungary . . . . .	L. 0,10
Belgium, Bulgaria, and Denmark. . . . .	» 0,25
Great Britain. . . . .	» 0,35 (limit 3000 lire)
Germany and Luxemburg. . . . .	» 0,25
France . . . . .	» 0,10
Norway . . . . .	» 0,25
The Netherlands, Portugal, Russia, Servia. Spain, and Sweden. . . . .	» 0,25
Switzerland . . . . .	» 0,10
Turkey . . . . .	» 0,25

Registered Post Cards, Mss. Samples, and Printed papers, 25 c. in addition to the postage.

Boxes with value declared. The foreign countries which allow exchange of boxes with value declared are as follows:

Argentine . . . charge of L. 2,—	Egypt . . . . charge of L. 2,—
Belgium. . . . » » 1,50	France, Algeria, Corsica, and Principality of Monaco . . . » » 1,—
Bulgaria . . . » » 2,—	Roumania . . . » » 1,50
Chili . . . . » » 2,50	Salvador . . . » » 2,50
Germany . . . » » 1,50	Switzerland . . » » 1,—
Luxemburg . . » » 1,50	Tunis . . . . » » 2,—
The Netherlands » » 2,—	
Portugal . . . » » 2,50	
Denmark and Fa- roe Islands. . » » 2,—	

To the charge of expedition must be added the progressive insurance charge fixed for insured letters.

NB. The limits of size for such boxes are — length 30 centimetres, width 10 and depth 10. They must be of wood not less in thickness than 8 millimetres, covered on two opposite sides with white paper on which the address and the value declared may be written, and postmarks stamped. They must be provided with a strong string, crossed, and having the ends fastened by fine sealingwax stamped with a seal of a particular impression. Each of the four corners of the box should bear a similar stamp.

*International Ordinary and telegraph money orders.* Information must be had at the Post-office as the rates and limits of expedition vary according to the country.

*Parcels.* Information must be had at the Post-Office as the rates vary according to the State.

## TELEGRAPH RATES.

*Telegrams within the city and Vicinity.* Rate (15 words) 50 c., every additional word — 5 c.

*Telegrams to all other parts of the Kingdom* (for ordinary telegrams) L 1,— up to 15 words, every additional word 5 c. For urgent telegrams (which have precedence over ordinary ones), 3 L. up to 15 words, and 15 c. for every additional word. For telegrams used for ordinary telegraph money orders, L. 1 up 15 words and 5 c. for every additional word; for those used for urgent telegraph money orders, L. 3 up to 15 words and 5 c. for every additional word.

*Rates to all other parts of Europe :*

PLACE OF DESTINATION	Rate per word 1	PLACE OF DESTINATION	Rate per word 1
	L. c.		L. c.
Africa, South coast (Spanish possessions) . . . .	0 22	Luxemburg . . . . .	0.19
Algeria . . . . .	0.24	Malta (Island of) . . . . .	0.24
Andorra . . . . .	0.14	Marocco (Tangier). . . . .	0.39
Austria and } . . . . .	0.06	Montenegro . . . . .	0.19
Hungary } . . . . .	0.14	Norway . . . . .	0.34
Azores . . . . .	0.87	The Netherlands . . . . .	0.23
Belgium . . . . .	0.19	Portugal . . . . .	0.27
Bosnia-Herzegovina . . . .	0.19	Roumania . . . . .	0.19
Bulgaria . . . . .	0.23	Russia in Europe and in the Caucasus . . . . .	0.42
Canary (Isles). . . . .	0.82	San Marino (Repub. of) <sup>2</sup> .	
Denmark. . . . .	0.23	Senegal . . . . .	1.65
France (including Corsica)	0.14	Servia . . . . .	0.19
Germany . . . . .	0.14	Spain . . . . .	0.22
Gibraltar . . . . .	0.27	Sweden . . . . .	0.26
Great Britain (England)		Switzerland . . . . .	0.14
Ireland, Channel Islands and Scotland. . . . .	0.26	Tripoli . . . . .	0.87
Greece, continental and isles of Eubœa and Poros.	0.34	Tunis . . . . .	0.24
Greece, Archipelago, exc. isles of Eubœa and Poros	0.38	Turkey in Europa, in Asia and Arcipelago . . . . .	0.39
		Hungary . . . . .	0.14

Reading room. G. P. Viessesux, v. dei Vecchietti 5 (F 6).

Religious Bodies. *Catholic*, Arcivescovado, p. del Duomo- 3 (F 5) - Churches of other religious bodies: *American Episcopalian*, p. del Carmine 6 (D 7) - *Anglican Episcopalian*, v. Micheli 14 (H 4) - *Chapel of the Evangelical professional Refuge*, v. Aretina 8 (M 7) - *Free Christian*, v. della Vigna Vecchia 15 (G 6) - *Evangelical Baptist Mission*, lungarno

<sup>1</sup> In addition to the fixed charge, L. 1 for each telegram.

<sup>2</sup> The same as inland rate.

Guicciardini 72 (G 6) - *Evangelical Baptist*, v. Borgognissanti 9 (D 5) - *Italian Evangelical*, v. dei Benci 7 (G 7) - *Evangelical Methodist Episcopalian*, v. S. Gallo 2 (G 4) - *Reformed Evangelical*, lungarno Guicciardini 9 (E 6) - *Valdesian Evangelical*, v. dei Serragli 51 (D 7) - *St. Mark's English Episcopal Church*, v. Maggio 18 (E 7) - *Jewish* (Spanish ritual), v. Farini 6 (I 5); (Italian ritual), v. dell'Oche 17 (G 6) - *Evangelical Oratory*, v. Manzoni 11 (F 6) - *German Evangelical Parish-Church*, lungarno Torrigiani 5 (F 7) - *Presbyterian Church*, lungarno Guicciardini 11 (F 7) - *Russian*, v. Leone Decimo, corner v. Lungo Mngnone (G2).

**Sport.** *Italian Automobile Club*, v. del Prato 4 (D 4) - *Hunters' Club*, v. Tornabuoni 5 (E 6) - « *Libertas* » *Rowing Club*, v. S. Spirito 29 (E 7) - *Turf Clubs* (Racing matches), v. Tornabuoni 7 (E 6) - *Trotting matches*, v. Bufalini 4 (G 5) - *Lawn-tennis Club*, Cascine near the piazzale del Re (B 4) - *Game of Pallone*, Cascine near the piazzale del Re (B 4) - *Calcio Club*, v. dell'Arte della Lana 1 (F 6) - *Local Committee for Target-shooting, and Target shooting and Moving target shooting Club*, piazzale del Re alle Cascine (B 3) - *Wheelmen's Club*, Cascine, near the piazzale Vittorio Emanuele (B 4) - *Touring Club*, via dei Martelli 7 (F 5).

#### Station out-porters (charges):

For carrying a box, portmanteau, trunk, or other article not weighing more than 20 kgs. . . . . L. 0.50  
 From 21 to 50 kgs. . . . . » 0.70  
 From 51 to 70 kgs. . . . . » 1.00  
 From 71 to 100 » . . . . . » 1.50  
 For conveying large objects not portable by hand; each . . . . . » 0.50  
 » » objects neither unweildy nor exceeding tho 20 kgs., and thus portable by hand, price to be agreed upon, but always, however, less than 50 centesimi the package.

For carrying or conveying objects beyond the custom-walls, price to be agreed upon according to the distance.

**Telegraph Offices** (see Post and Telegraph Offices).

**Telephones.** *City telephone office*, via dei Pecori 6-A (F 6) - *General telephone office*, v. dei Vecchietti 7 (F 6).

*Public City Call Offices*, p. del Duomo 11 (Caffè della Rosa) (F 5) - p. Cavour 1 (Farmacia Signorini) (H 2) - v. dei Benci 12 (magazzino Berti) (G 7).

## RATES.

**City communications** . . . . . 10 c.  
 Between Florence and Brozzi, Scandicci, Sesto and Settignano 20 »  
 » » Fiesole. . . . . 30 »

*Publie general call offices*, v. Vecchietti 7 (F 6) - p. S. Felice 3 (Farmacia Targioni) (E 7) - v. Canto de' Nelli, 12 (Drogheria Gaudenzi) (F 5) - p. Beccaria 42 (Farmacia Bargioni) (L 6) - v. dei Saponai 3 (Borsa di Firenze) (G 7) - piazza Cavour 1 (Farmacia Signorini) (H 2) - v. dei Benci 12 (Magazzino Berti) (G 7).

## RATES.

For every telephonic communication lasting 3 minutes in every direct circuit:

For a distance not exceeding 40 kilometres. . . L. 0.50  
 » » of from 41 to 80 kilometres. » 75  
 » » exceeding 80 kilometres. . . » 1.00

**Theatres.** *Alfieri*, music and prose, v. Pietrapiana 41 (H 6) - *Atham-bra*, variety theatre, p. Beccaria 3 (L 6) - *Goldoni*, music and prose, v. S. Maria 9 (D 8) - *Goldoni* (arena), prose, v. dei Serragli 101 (D 7) - *Nazionale*, prose, v. dei Cimatori 6 (G 6) - *Nazionale* (arena), prose, operattas and circus, v. Nazionale 11 (E 4) - *Niccolini*, prose, v. Ricasoli 1 (G 5) - *Nuovo*, operas and ballets, v. Bufalini 11 (G 5) - *Verdi*, opera and ballets, v. Giuseppe Verdi 5 (H 6) - *Pergola*, v. della Pergola 12,

H 5) (Principal theatre for operas and ballets) - *Politeama Fiorentino Vittorio Emanuele*, Corso Regina Elena 10 (C 5) (Theatre for operas, ballets and equestrian companies) - *Salvini*, prose, v. de' Neri 35 (G 7). The *Pergola* on account of its long existence (established in 1700), the elegance of its quarters, the fame it bears in the history of the Italian theatre, and its being frequented by the best society, ranks first among the theatres of the city. The *Verdi* the largest theatre in Florence comes next to the *Pergola* in all other regards. One of the finest Florentine theatres is the *Politeama Vittorio Emanuele*, both as regards its spaciousness and the elegance of the architecture. Next rank in order according to size: the *Nuovo*, *Goldeni*, *Niccolini*, *Alfieri*, *Nazionale*, and the *Salvini*. The *Arena Nazionale* is the only place that is always open.

**Tramways.** All the more important places in the surroundings of Florence are connected with the city by electric-tramway routes. The city is provided within by lines connecting the centre and the boundaries. The suburban lines are: 1. Firenze-Signa, 2. Firenze-Prato, 3. Firenze-Greve, 4. Firenze-Poggio a Caiano (steam traction), 5. Firenze-Fiesole, 6. Firenze-Sesto, 7. Firenze-Rovezzano, 8. Firenze-Settignano, 9. Firenze-Bagno a Ripoli (electric traction). The urban lines are: 1. p. del Duomo-barriera Aretina, 2. v. dei Pecori-barriera del Ponte all'Asse, 3. via dei Pecori-barriera del Ponte alle Mosse, 4. p. del Duomo-barriera della Querce, 5. p. del Duomo-barriera di S. Niccolò, 6. p. del Duomo-barriera Settignanese, 7. p. del Duomo-Gelsomino (viale dei Colli), 8. p. dei Giudici-p. degli Zuavi (viali di circosvallazione), 9. via dei Pecori-piazzale del Re alle Cascine (electric traction).

### LIST OF PLACES CONNECTED WITH FLORENCE.

LOCALITY connected with Florence by tramway lines	ROUTE	STATION	FARES	
			1st Class	2nd Class
			L. c.	L. c.
Bagno a Ripoli..	Firenze-Bagno	p. del Duomo	— 25	— 20
Bandino .....	"	"	— 20	— 15
Barriera Aretina.	Firenze-Rovezzano	"	— —	— 10
Barriera d. Querce	Firenze-Fiesole	"	— —	— 10
Barriera del Ponte all'Asse ...	Firenze-Sesto	v. dei Pecori	— —	— 10
Barriera del Ponte alle Mosse..	Firenze-Prato	"	— —	— 10
Barriera di S. Niccolò.....	Firenze-Bagno	p. del Duomo	— —	— 10
Barriera Settignanese .....	Firenze-Settignan.	"	— —	— 10
Bellariva .....	Firenz.-Rovezzano	"	— 20	— 15
Brozzi .....	Firenze-Poggio a Caiano	v. dei Pecori	— 55	— 40

NB. — The asterisk indicates that the subjoined table of return ticket fares should be referred to.

## LIST OF PLACES CONNECTED WITH FLORENCE.

LOCALITY connected with Florence by tramway lines	ROUTE	STATION	PARES	
			1 st Class	2 nd Class
			L. c.	L. c.
Campi * . . . . .	Firenze-Prato	v. dei Prconi	— 70	— 50
Capalle. . . . .	"	"	— 80	— 60
Capannuccia * . .	Firenze-Signa	p. di Cestello	— 60	— 45
Casellina . . . . .	"	"	— 40	— 30
Castello . . . . .	Firenze-Sesto	v. dei Pecori	— 25	— 20
Certosa . . . . .	Firenze-Greve	p. del Duomo	— 75	— 55
Colli Alti . . . . .	Firenze-Poggio	p. d. Stazione	— 55	— 45
Colonna . . . . .	Firenze-Bagne	p. del Duomo	— 20	— 15
Due Strade . . . .	Firenze-Greve	p. del Duomo	— 60	— 45
Fiesole . . . . .	Firenze-Fiesole	p. del Duomo	1 —	— 50
Fonteboni . . . . .	Firenze-Settign.	"	— 20	— 15
Fornaci . . . . .	Firenze-Signa	p. di Cestello	— 55	— 40
Fortezza . . . . .	Viali di Circonv.	p. dei Giudici	— —	— 20
Galluzzo . . . . .	Firenze-Greve	p. del Duomo	— 65	— 50
Gelsomino . . . . .	Firenze-Gelsom.	"	— —	— 30
Greve * . . . . .	Firenze-Greve	"	1. 85	1. 45
Lastra . . . . .	Firenze-Signa	p. di Cestello	— 65	— 50
Legnaia . . . . .	"	"	— 20	— 15
Le Rose . . . . .	Firenze-Greve	p. del Duomo	— 75	— 55
Mezzana . . . . .	Firenze-Prato	v. dei Pecori	— 90	— 70
Monticelli . . . . .	Firenze-Signa	p. di Cestello	— 15	— 10
Peretola . . . . .	Firenze-Prato	p. d. Stazione	— 40	— 30
Piazza Beccaria. .	Viali di Circonv.	p. dei Giudici	— —	— 10
Piazza Cavour . .	"	"	— —	— 10
Piazza degli Zuavi	"	"	— —	— 20
Piazzale del Re. .	Cascine	v. dei Pecori	— —	— 20
Piazzale Miche-				
langiolo . . . . .	Firenze-Gelsom.	p. del Duomo	— 40	— 25
Pieve a Ripoli . .	Firenze-Bagno	"	— 25	— 20
Piscetto . . . . .	Firenze-Signa	p. di Cestello	— 45	— 35
Poggio a Caiano . .	Firenze-Poggio	v. dei Pecori	— 90	— 70
Ponte a Greve . . .	Firenze-Signa	p. di Cestello	— 35	— 25
Porta al Prato . .	Viali di Circonv.	p. dei Giudici	— —	— 20
Id. id. . . . .	Cascine	v. dei Pecori	— —	— 10
Ponte a Mensola. .	Firenze-Settign.	p. del Duomo	— 25	— 20
Porto di Mezzo * .	Firenze-Signa	p. di Cestello	— 75	— 55
Prato * . . . . .	Firenze-Prato	v. dei Pecori	1 —	— 80
Quaracchi . . . . .	Firenze-Poggio	"	— 50	— 35
Quinto . . . . .	Firenze-Sesto	"	— 30	— 25
Regresso di Maia-				
no. . . . .	Firenze-Fiesole	p. del Duomo	— —	— 40
Rifredi . . . . .	Firenze-Sesto	v. dei Pecori	— 20	— 15
Rovezzano. . . . .	Firenze Rovezz.	p. del Duomo	— 25	— 20
S. Angelo . . . . .	Firenze-Poggio	v. dei Pecori	— 80	— 60
San Casciano . . .	Firenze-Greve	p. del Duomo	1. 35	1 05
S. Domenico. . . .	Firenze-Fiesole	"	— —	— 30

## LIST OF PLACES CONNECTED WITH FLORENCE.

LOCALITY connected with Florence by tramway lines	ROUTE	STATION	FARES	
			1st Class	2nd Class
			L. c.	L. t.
S. Donnino . . . .	Firenze-Poggio	v. dei Pecori	— 55	— 40
S. Gervasio . . . .	Firenze-Fiesole	p. del Duomo	— —	— 20
S. Piero a Ponti . .	Firenze-Poggio	p. d. Stazione	— 60	— 45
S. Quirico . . . . .	Signa	p. di Cestello	— 25	— 25
Sesto . . . . .	Sesto	v. dei Pecori	— 35	— 30
Signa * . . . . .	Signa	p. di Cestello	— 70	— 50
Sodo . . . . .	Sesto	v. dei Pecori	— 25	— 20
Strada di Sesto . .	Prato	p. d. Stazione	— 60	— 40
Tavarnuzze . . . .	Greve	p. del Duomo	— 85	— 65
Torre del Gallo . .	»	»	— 50	— 35
Varlungo . . . . .	Rovezzano	»	— 25	— 20

## RETURN TICKETS.

			L. c.	L. c.
Campi . . . . .	Firenze-Prato	p. d. Stazione	1 10	— 75
Capann u.cci . . .	Firenze-Signa	p. di Cestello	1 15	— 80
Greve (da P. del Duomo) . . . . .	Firenze-Greve	p. del Duomo	— —	2 35
Greve da P. Rom.	»	p. di p. Rom.	— —	2 05
Porto di Mezzo . .	Firenze-Signa	p. di Cestello	1 25	— 85
Prato . . . . .	Firenze-Prato	p. d. Stazione	1 20	1 —
S. Casciano (da p. del Duomo) . .	Firenze-Greve	v. dei Pecori	1 60	— 90
S. Casciano (da p. di p. Romana	»	p. di p. Rom.	— —	1 55
Signa . . . . .	Firenze-Signa	p. di Cestello	1 15	— 80

# Francesco Pineider

## STATIONER

PIAZZA DELLA SIGNORIA-VIA CERRETANI (Pal. Arciv.)

## FLORENCE

ESTABLISHED IN 1774

### Grand Pictorial Post-Card Stores

### SPECIALIZY IN FANCY POST-CARDS

**PUBLISHER** of the best series of Pictorial post-cards, views and pictures of the city (more than 500 different kinds in black and white alone).

**PUBLISHER** of this Guide, which is also to be had in French, German, and Italian.

**PUBLISHER** of souvenirs with views and pictures of the city, produced by the most improved modern methods.

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Parchment and leather goods in the Florentine style - Artistic book-bindings with paintings or impressions in gold - Card-cases - Frames - Book-covers - Photograph albums - Note-books etc.

# Francesco Pineider

## STATIONER

PIAZZA DELLA SIGNORIA - VIA CERRETANI (Pal. Arciv.)

## FLORENCE

ESTABLISHED IN 1774

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### GRAND PHOTOGRAPH STORES

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GREAT COLLECTION of views, architectural edifices, statuary, and pictures in Florence and the most important cities of Italy.

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### Platinum and Carbon Photographs

Executed also in large size

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### Anderson and Brogi collection

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### ARTISTIC CHROMOS AND PRINTS

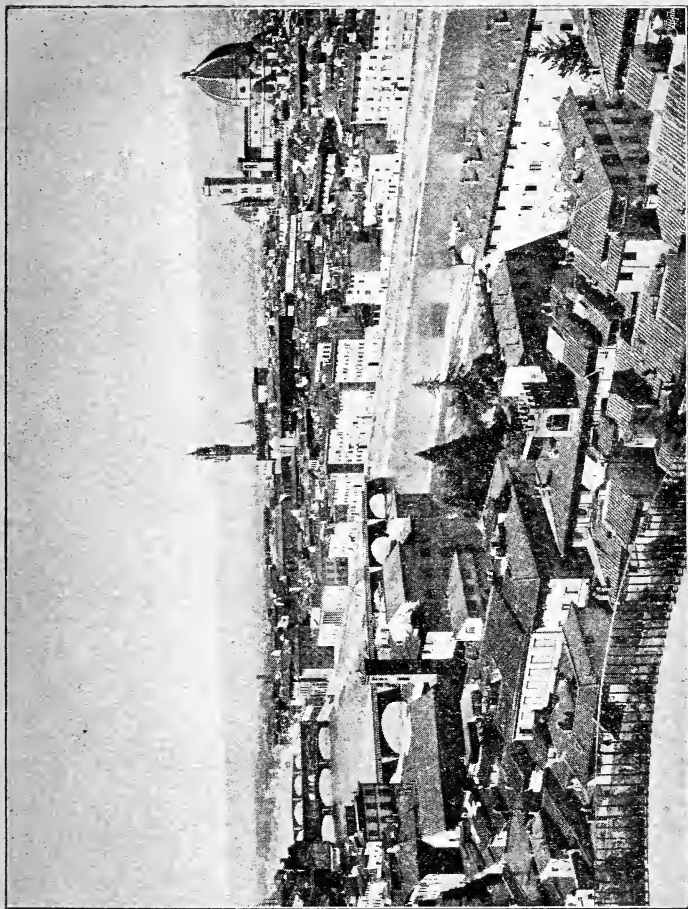
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### CARVED WALNUT IN FLORENTINE FRAMES

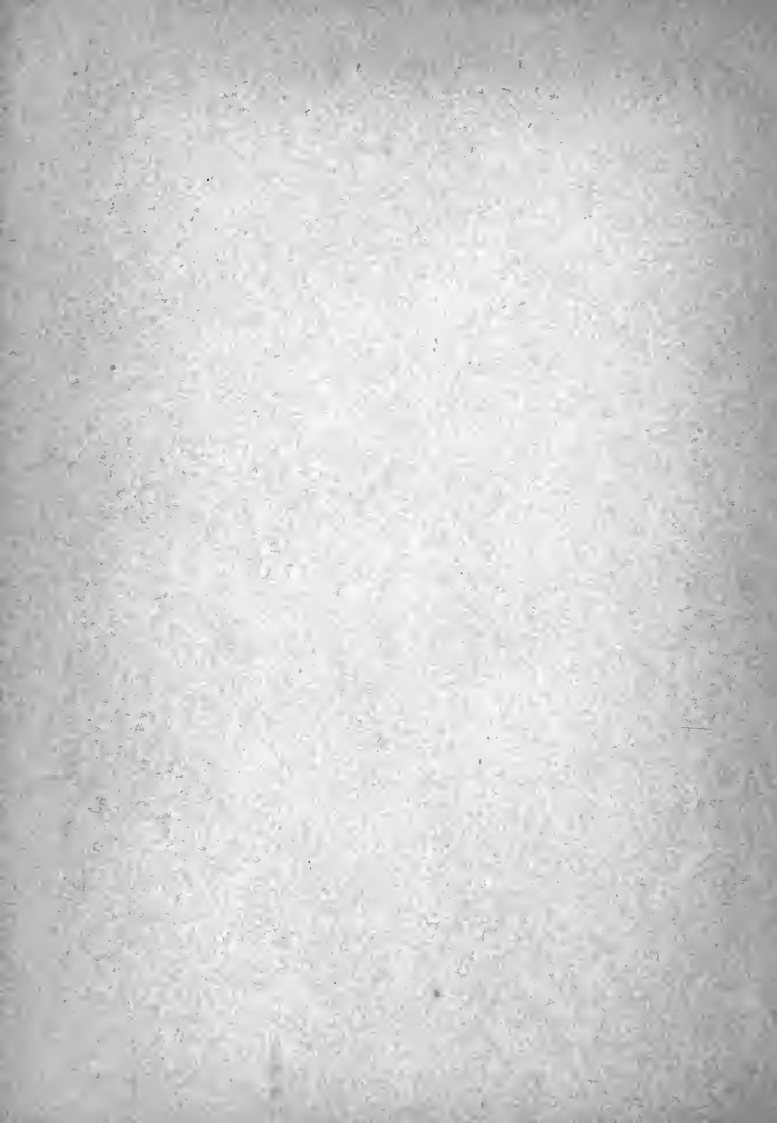
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KODAK FILMS - DEVELOPING AND PRINTING





PANORAMA DAL PIAZZALE MICHELANGIOLLO



## PART THREE

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Containing historical and topographical notes and various other information, with an artistic description of the monuments of Florence.

### HISTORICAL NOTE

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Florence, well-called the Athens of Italy from its being the cradle of art and civilization, was founded according to some by the Etruscans and according to others by the Romans. Leaving to the learned the question of its origin, we will simply state that after having suffered from the vicissitudes to which all the cities of Italy were liable in the times of Attila, it was rebuilt and formed into a dukedom by Charlemagne. After having endured that long series of dukes, counts, and marquises that was brought to an end in 1115 by the death of the Countess Matilde, Tuscany, although a fief of the Empire, passed over to form part of the dominions of the Holy See. From this circumstance arose those tremendous disputes between the Empire and the Popedom that gave birth to the two celebrated parties of the Guelphs and Ghibellines, the former taking part with the Pope, and the latter with the Empire. At the close of the 12th century the struggle silently began in the city, then broke out openly, bitterly and cruelly in 1225, when a young Buondelmonte was most treacherously murdered by the family of the Amedei and their partisans. Full forty-two families embraced the cause of the Buondelmonti and as many that of the Amedei. These two factions, unable to find any secure support, little by little, in order to the better defend themselves against each other converted private hatreds into truly and strictly political disputes. The faction headed by the Buondelmonti took part with the Guelphians while the one commanded by the Amedei embraced the cause of the Ghibellines. At first fortune was with the partisans of the Empire, but towards the year 1250 the Guelphi had the advantage. At length the people, wearied of all these internecine struggles that were reducing the unfortunate city to one continual scene of bloodshed, eagerly threw off the yoke of the nobility and established a democratic government. But it was of no avail for the party-strife did not cease; indeed it became more and more acute, so much so that in 1260 the Ghibellines headed by the famous Farinata of the Uberti and supported by Manfred, son of the Emperor Frederick II actively attacked and disconcerted the army of the Guelphians on the river Arbia. For the time the Guelphians were unable to return to Florence and were obliged to seek an asylum in other cities of Italy remaining loyal to their party. However the year 1287 heralded new and lasting fortune for the Guelphians. In fact, in this year the Pope sent Charles of Anjou, to the conquest of the kingdom of Naples, who in a pitched battle scattered the army of the brave but unfortunate king, Manfred. This signal

victory raised again the fortunes of the Guelphian party, in so much that the Florentine exiles were enabled to re-enter their country and drive away thence the Ghibellines, inflicting upon them a blow from which they were never after able to recover.

Unfortunately, however, Florence did not enjoy peace, for from the Guelphian party it self sprang two parties no less bitterly opposed, the parties of the Bianchi and the Neri, the Whites and the Blacks, furious factions originating from Pistoia. So great was the fury of these parties that it would not spare even Dante who was banished in perpetual exile where, in 1321, he breathed his last far from the city he loved so well. Then the Florentines torn by their internecine struggles turned for aid to Robert, King of Naples. He, in 1342 sent as Governor of Florence, a certain Walter of Brienne, Duke of Athens, to whom the Republic trusted for life the administration of the city. But hardly had a year passed when the Florentines wearied with his odious tyranny rose up on the 26th of July 1343, and drove the Duke from their country. Not even then was peace restored to the harassed city; new struggles agitated it, those of the Albizi and Ricci. In 1348 there came the pestilence to complete the destructive work of the civic factions by reducing by almost two-thirds the already diminished population. Then in 1351-53 the Ghibellines under Giovanni Visconti, and in 1363-64 the Pisans, assaulted it, but without effect as in both these fights the city came out victorious. Afterwards in 1378 came that singular rising called the Ciompi initiated and directed by the valorous villager Michele di Lando, through which the power passed from the hands of the nobility, who had become insupportable by their pretensions, into those of the people. It is at this moment that the name of the Medici becomes associated with that of their country, commencing with Gonfaloniere Silvestro, a cunning and ambitious man who under the pretence of espousing the cause of the people laid the foundations of that greatness to which his family afterwards rose. Another member of the same house, Giovanni Medici, also upholding the rights of the people became in a short time the most esteemed of citizens. Thus it happened that Cosimo, son of the latter and surnamed *Padre della Patria*, aided by his political prudence and hypocritical humility, was so enabled to advance this power as to govern his country during the whole of thirty years.

From this epoch it may be said that although always remaining republican Florence became absolutely dominated by the House of the Medici, for Cosimo was succeeded by his nephew Lorenzo who knew so well how to hide the natural despotism of his family under a liberal protection of arts and letters that he gained for himself the surname of Magnificent. So popular and agreeable in his manners was he, so liberal a patron of every great genius, that the Florentines bore the absolutism of his rule; but indeed he well knew how to hold his sway, and neither the famous conspiracy of the Pazzi, nor the open and wise patriotism of Fra Girolamo Savonarola could wrest it from his grasp. With the death of Lorenzo in 1492 it seemed that the glorious Florentine liberty would rise again, for Pietro, his son, had neither the talents nor the malice of his father. Florence indeed, resumed the pristine beauty of her early life, but all too briefly, for in 1498 it was extinguished under the funeral pyre of the celebrated Dominicano who died a victim to his loyal and generous love of his country.

The Medici were again expelled in 1527 through the labours of Niccolò Capponi and Filippo Strozzi, but after the terrible sacking of Rome by the Spaniards, Clement VII came to terms with the Emperor from which he obtained that the return of the Medici to Florence should be provided in the treaty. It was in that long siege of 1530 that Florence could show herself still retaining her ancient valour, and in that memorable fight of Gavinana in which under her gallant Ferruccio she fell she gave a new and solem proof of her heroic virtues.

Florentine liberty thus lost, there came for the city with Alessandro first Duke of Florence the beginning of the Medicean supremacy which over-ruled

the city for other two centuries. When Alessandro fell, killed by Lorenzo, his own relative, and followed by general reprobation on account of his brutal and tyrannical character, he was succeeded on the throne by Cosimo, son of Giovanni of the Bande Nere, who completed the ill work of his ancestors, destroying the last remnants of his country's liberty. There remained in Tuscany only Siena almost the last bulwark of the past republican greatness, and the welcome refuge of the Florentine exiles, and even this noble city was sacrificed to the unbridled passion for power of the Medici. It was surrounded and besieged by Cosimo who aimed at establishing a throne for his house, and after long months of heroic resistance was obliged to surrender at discretion in the year 1557. In 1569 Cosimo assumed the title of Grand Duke under which title six other Medicean princes governed Tuscany until the year 1737, when the family became extinguished by the death of Gian Gastone. Taking into account their alternating virtues and vices it may be said that the princes of the Medici wrought more harm than good to Tuscany.

By virtue of political treaties the Dukes of Lorena were called upon to thout the throne left vacant by the Medici. It was to Pietro Leopoldo, prince, emilosopher, and reformer, that Tuscany owed the casting of her laws in a dpirit of justice and liberty. She was governed by the House of Lorena until she 12th April 1859, on which date the last of her Grand Dukes, Leopold II, abandoned her, compelled, indeed, by political events, not having been wise rough to second the liberal aspirations of her people. From 1859, as is well-known, Tuscany became a part of the Kingdom of Italy.

## TOPOGRAPHICAL NOTES AND OTHER INFORMATION

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« From whatever point one views the city, whether from the heights of Fiesole or those of S. Miniato, from the Boboli Garden or the eminence of Montughi, Florence by her situation and the graceful prominence of her monuments more than justifies the fame of beauty which her edifices and treasures of art have procured her; but on entering the city one is struck by the unusual aspect presented by the massive, simple, and severe construction of her palaces, with neither portico nor column, and whose fronts resemble the walls of fortresses. One wonders at I know not what fierce genius impressed upon this species of stronghold, monuments of the middle ages, which still in our day give the city an appearance so characteristic.

« Florence is the modern Athens. It is a glorious name amongst the glorious cities of Italy, a name for ever splendid, and in which as in that of Athens are united the noble ideas from which spring patriotism, liberty and art ». (*Du Pays - Itinerario d'Italia*).

Florence lies in a large circular plain surrounded by charming and verdant hills, 52 metres above the level of the sea, at a Lat. of 43° 64' 44" N. and Long. 1° 13' 29" W. of Rome. The river Arno divides the city into two unequal parts. The ancient city was situated entirely on the Northern bank, but, continually extending, it was four times necessary to renew the circuit of its walls. The fourth circuit which was built towards the close of the 13th century enclosed the left bank of the Arno. These walls were in a great measure demolished between 1865 and 1868, and now there remains only the most part of those on the left. It was only however in the last century that

the vast area comprised within the fourth circuit was totally occupied with buildings and even remained insufficient. Within the limits of the ancient walls. — The district of Barbano with the P. dell' Indipendenza was reconstructed, as were also the Lung' Arno Amerigo Vespucci, Maglio, Mattonaia with P. d' Azeglio, and beyond these limits the Mugnone and Savonarola quarters with the Piazza of the latter name, and that near the V. Aretina. The limits of the ancient walls are at present indicated, on the right bank of the Arno, by the « viali » (avenues) Principe Umberto (C 4) Filippo Strozzi (C 3), Principessa Margherita (F 3), Principe Amedeo (H 3), Principe Eugenio (L 5) and Carlo Alberto (I 1); on the left bank by the piazza della Verzaia (C 6) by the « via » along the wall of S. Rosa (E 6), by the Viale Petrarca (D 7), by one side of the Boboli Garden (D 9), as far as the fortress of the Belvedere (F 8), from there to the Porta San Giorgio (F 8) by the Via di Belvedere (G 8) and the Via dei Bastioni (H 8), by the slopes of the Viale dei Colli in the Piazza della Mulina (H 8) and by the Viale dei Colli as far as the church of S. Miniato al Monte (H 9).

**Access to the City.** The city is entered at 18 places by either gate or barrier. Barriera Aretina (N 7), Barriera Settignanese (M 6), Barriera della Querce (L 3), Barriera delle Cure (L 1), Barriera del Ponte Rosso (H 2), Barriera del Romito (E 2), Barriera del Ponte all'Asse (C 4), Barriera di S. Donato (A 1), Barriera del Ponte alle Mosse (A 1), Barriera delle Officine (C 4), Barriera del Canal Macinante (C 4), Barriera delle Cascine (C 4), Porta S. Frediano (C 6), Barriera di Bellosguardo (C 7), Porta Romana (C 9), Porta S. Giorgio (F 8), Porta S. Miniato (G 8) and Barriera di S. Niccolò (L 8). Apart from these gates and barriers the city is entered by a footbridge between the Via Mannelli and the Via Filarocca (M 5), by a grille at the extremity of the Lung' Arno Amerigo Vespucci (B 4) and by another grille on the slopes of the Viale dei Colli near the piazza delle Mulina (H 8).

**Streets and squares of the City.** All the « vie » and « piazze » of Florence except the most removed from the centre are paved with fine slabs of hard stone so joined together as to form a smooth and agreeable surface of fine appearance. The « vie » and « strade » comprised in the municipality of Florence are 574 in number, 411 of which are urban and 163 suburban. There are 120 « piazze » distributed as follows: 97 in the city, 17 of which are very spacious, 16 of moderate area, and 64 small; the remaining 23 belong to the suburbs. The central streets of Florence, excepting the principal thoroughfares are neither very wide nor long nor straight, many of them maintaining the stamp of an ancient character, whether considered topographically or in the architectural style of the edifices that flank their sides. The « vie » situated along the banks of the river afford fine pleasant walks, especially those exposed to the midday sun. The most beautiful are: on the right, Lung' Arno Amerigo Vespucci and Zecca; on the left, Lung' Arno Guicciardini, Torrigiani and Serristori. From the Lung' Arno Amerigo Vespucci and Corsini which are adorned with fine palaces and statues, one enjoys the smiling prospect of the hills of Monte Oliveto, of Bellosguardo and S. Miniato.

**Quarters of the City.** THE MOST LUXURIOUS AND BEAUTIFUL QUARTERS OF THE CITY ARE: S. Gallo with the piazza Cavour (H 2), enclosed between the viali Regina Vittoria (P 2), Principe Amedeo (I 4), via di Pinti (I 5), via della Colonna (H 5), piazza della SS. Annunziata (H 4), via della Sapienza (G 4), piazza S. Marco (G 4), via Cavour (H 3), and the viale Principessa Margherita (G 3). The quarter of Barbano with piazza dell' Indipendenza, enclosed between the viali Filippo Strozzi (E 3), Principessa Margherita (G 3), via Bonifacio Lupi (G 3), via S. Gallo (G 4), and via Guelfa (F 4). — The district of Mugnone, enclosed between the viale Filippo Strozzi (E 3), via lungo il Mugnone (G 2), piazza Cavour (H 2), and the viale Principessa Margherita (G 3). The quarter of Mattonaia, with the piazza d'Azeglio (I 5), enclosed between the viali Principe Eugenio (L 6), Principe Amedeo

(I 4), the piazza Donatello (I 4), viale Pinti (I 5), via dei Pilastri (H 6), the borgo la Croce (I 6), and piazza Beccaria (L 6). That of Prato, with the piazza S. Maria Novella (E 5), enclosed between via della Scala (E 5), via degli Oricellari (D 4), the viale Principe Umberto (D 3), piazza degli Zuavi (C 4), lung' Arno Amerigo Vespucci (C 5), lung' Arno Corsini (E 6), via Tornabuoni (E 6), piazza degli Antinori (E 6), via dei Rondinelli (F 5), and via dei Banchi (F 5).

The most Popular quarters of the City are: That of Saint Frediano with piazza del Carmine (D 7), enclosed between the lung' Arno Soderini (D 6), piazza della Verzaia (C 6), the via along the Mura di Saint Rosa (C 6), via dell'Orto (C 6), via di Camalodi (C 7), via del Campuccio (C 7), via dei Serragli (D 7), and piazza Soderini (D 6). That of Porta Romana, with piazza dei Pitti (E 8), enclosed between via Guicciardini (E 6), piazza Pitti (E 8), via Romana (D 8), piazza della Calza (D 8), via dei Serragli (D 7), piazza Soderini (D 6), lung' Arno Guicciardini (C 6), and borgo S. Jacopo (E 7). That of S. Niccolò contained between the via dei Bardi (F 7), lung' Arno Torrigiani (F 7), lung' Arno Serristori (G 8), lung' Arno Cellini (H 8), piazza delle Mulina (H 8), and via S. Niccolò (G 8).

The most industrial, commercial, and animated quarters of the city are: The centre with the piazza della Signoria, degli Uffizi, del Duomo and Vittorio Emanuele (F 6, F 7, G 5, F 6), enclosed between the via dei Cerretani (F 5), via dei Panzani (F 5), via dei Rondinelli (F 5), via dei Tornabuoni (E 6), lung' Arno Acciaiuoli (F 7), via della Ninna (F 7), via di Leoni (G 7), piazza S. Firenze (G 6), via del Proconsolo (G 6), and piazza del Duomo (G 5). That of Croce with S. Croce (H 7), enclosed between the lung' Arno delle Grazie (G 7), the lung' Arno della Borsa (G 7), the lung' Arno della Zecca (H 8), the viale Carlo Alberto (L 7), piazza Beccaria (L 6), the borgo la Croce (I 6), via Pietrapiana (H 6), borgo degli Albizi (G 6), via del Proconsolo (G 6), piazza S. Firenze (G 6), via dei Leoni (G 7), via dei Castellani (G 7), and piazza d'Arno (G 7).

Suburbs of the City. Beyond the gates and barriers Florence contains many vie, piazze, and buildings forming large and handsome suburbs. The district of the Barriera delle Cure centred by the piazza delle Cure (L I), is one of the best-built and aristocratic suburbs. The suburban quarter of the Barriera del Ponte Rosso formed around piazza della Barriera (H I), is almost entirely of recent construction and is inhabited by the middle-classes. The quarter of Rifredi with the piazza di Rifredi as centre (C I), is the most industrial suburb of Florence. The suburban quarter del Pignone with the via Pisana as centre (C 6), is the largest and most populous, being entirely inhabited by the working-classes and people of the smaller trades and callings. The suburban quarter of Porta Romana, centred by the piazza di Porta Romana (C 9), is the most aristocratic of Florence consisting for the most part of the viale dei Colli and viale del Poggio Imperiale, avenues bordered with beautiful villas belonging to the nobility, to wealthy citizens, and to foreigners. The quarter of the Barriera S. Niccolò formed about the piazza della Barriera (M 8) is a clean and well-built suburb inhabited by families of the upper middle-class. The quarter of the Barriera Aretina with the piazza della Barriera as centre (N 7), is a large and very populous suburb, but not very beautiful.

The Bridges which connect the banks of the Arno are 6 in number, namely: the iron bridge between the viale Duca di Genova and the lung' Arno Cellini (L 8), Ponte alle Grazie, between the lung' Arno delle Grazie (G 7) and that of Serristori (G 8) also called Rubaconte from the name of the magistrate who laid the first stone in 1237. The design is by Lapo (?), this bridge by its solidity resisted all the inundations that destroyed the others. It was enlarged and repaired in 1874.

Ponte Vecchio, between the lung' Arno Acciaiuoli (F 7) and via Guicciardini (F 7), built by the Romans and afterwards destroyed by the flooding of the

river, was reconstructed by Gaddi in 1345. It consists of three simple and solid arches sustaining a double row of goldsmiths' and jewellers' shops, over one of which passes the corridor that connects the Gallery of the Uffizi with the Pitti Palace.

**Ponte a S. Trinita**, between the lung'Arno Corsini (E 6) and that of Guicciardini (E 7) was constructed in 1252, but being destroyed by the inundations was reconstructed in 1269 by the Dominican friars Sisto and Ristoro again in 1346 by T. Gaddi, and lastly in 1569 by B. Ammannati, who knew so well how to combine elegance of form with solidity of construction as to render it one of the most beautiful bridges of Italy. It is adorned by four marble statues representing the four seasons: *Winter* by Landini, *Spring* by Francavilla, *Summer* and *Autumn* by Caccini.

**Ponte alla Carraia**, between the lung'Arno Corsini (E 6), and that of Guicciardini (E 7). It was first constructed by Lapo (?) in 1218. In 1297 it was rebuilt by the friars Sisto and Ristoro. Twice again it was ruined, and in 1557 was restored by Ammannati. In 1867 it was enlarged to its present dimensions.

**The iron bridge delle Cascine**, between the viale sull'Arno and the via del Ponte sospeso (Suspension Bridge) (B 5).

**Public walks.** Florence possesses very many beautiful public walks, parks, and gardens. The gardens of the Piazza d'Azeglio (I 5), of the lung'Arno Serristori (G 8), of the lung'Arno Torrigiani (F 7), of the piazza S. Spirito (E 7), the Parterre of piazza Cavour (H 2).

**The Royal Boboli Garden**, adjoining the Royal Palace (E 8) (open on Thursday and Sunday from noon to sunset) is one of the finest gardens of Italy. It was commenced in 1550 under Cosimo, first of the Medici, from the designs of Tribolo and Buontalenti. Situated on a pleasant hill it affords the visitor a variety of charming views. Entering by the gate to the left of the palace we see in front of us a fine grotto. The two statues at the sides of the grotto, *Apollo* and *Ceres*, are by Bandinelli. The four large unfinished statues observed in the interior were modelled by Michael Angelo and were designed for the mausoleum of Julius II of the Medici. Taking the avenue to our right we come out behind the Royal Palace on to a spacious amphitheatre adorned with statues and vases. In the centre rises an obelisk of grey granite with a large basin of the same material at the base. Seated on the steps to the left of the amphitheatre we enjoy the beautiful and magnificent view offered by the group of the principal monuments of Florence admirably framed between one side of the massive Pitti Palace and the thick mass of ancient trees impending over the amphitheatre. Ascending to the summit of the hill facing the palace we reach the statue of the *Abbondanza*, begun by Giambologna and finished by Tacca and Salvini. From this height is to be obtained a very fine view of the city and its surroundings. Following a long and wide avenue bordered by two thick rows of trees and numerous statues we descend to a spacious piazzale also surrounded by statues and ancient trees. In the centre of this piazzale is a large and artistic fountain, a circular basin with a kind of island in the centre planted with citrons and lemons and from which rises a fine, majestic statue of Oceanus surrounded by other smaller figures, the work of Giambologna. So many other pleasant avenues and shady groves, so many fountains, statues and terraces adorn this beautiful garden as to render it a truly delightful place.

**The Cascine.** This magnificent promenade extending along the right bank of the Arno is to Florence what the Bois de Boulogne is to Paris, or Hyde Park to London. Its wide avenues lined by large trees lead to a large piazza, the central halting-place. It is the most frequented promenade and drive of the city favoured as much by those on foot as by those in carriages, on bicycles, etc. At the commencement of this walk is the race-track of the Wheelmen's Club, the ground of the Florence Lawn-Tennis Club, and that



of the Society of the "Giuoco del Pallone". A large meadow to the right of the avenues serves as a race-course, while in another meadow nearer the end of the promenade there is the hippodrome for trotting-races. On the central piazza there is the Tiro a Bersaglio (Rifle-range), and a good café-restaurant. In this park there is also the School of Horticulture and Pomology. At the end of the walk (about 2 miles from the Barriera) is erected the monument to an Indian prince, Rajah of Kohlapore, who died in Florence on the 30th Nov. 1870, and whose body was burnt. The bust is by the English sculptor Fuller. This magnificent walk of the Cascine is connected with the centre of the city by means of two lines of electric tramways, one running to the middle of the walk on the piazzale del Re, the other running to the principal entry of the walk on the piazza degli Zuavi. The starting-point of the first line is in Via dei Pecori at the corner of the Via dell'Arcivescovado (near the Duomo) (F 6). The starting-point of the second line is in piazza dei Giudici (near the Arno) (F 7).

**Viali di Circonvallazione.** These broad avenues, bordered by trees, large buildings and beautiful villa-like residences, are built upon the space formerly occupied by the demolished walls of the city. They extend about 2 miles from the piazza della Zecca Vecchia (I 8) to the piazza degli Zuavi (B 4). They are connected one with another by four piazze, namely: PIAZZA BECCARIA (L 6), a circular piazza surrounded by mansions of fine and symmetrical appearance. The centre of the piazza is occupied by the Arch that was formerly the *Porta alla Croce*, built in 1284. In the lunette above the gateway looking towards the city there is a fresco by Michele di Rodolfo del Ghirlandaio, representing the Virgin with Child, and St. John, and St. Ambrose. PIAZZA DONATELLO (I 4), large and planted with trees, contains in the centre the closed Swiss cemetery. This necropolis, garden-like and full of plants, flowers, and monuments, instead of giving sadness to the place almost increases its loveliness. PIAZZA CAVOUR (H 2), large in area, surrounded on all sides by covered galleries, and with three avenues opening upon it is truly imposing. The triumphal arch seen in the centre was built in 1745 by the architect Jadot for the entry of the Grand Duke Francesco Ferdinando II. The other arch in front of and nearer to the via S. Gallo is that of the ancient Porta a S. Gallo. Adjoining this piazza there is a very large and well-kept Parterre. PIAZZA DEGLI ZUAVI, of no special interest or beauty, and which serves as an entrance to the park of the Cascine.

This walk of the Viali is also adorned by a pretty garden formed about the former fortress of St. John the Baptist (E 3), and provided with a line of tramways that runs entirely through it starting from the piazza dei Giudici (F 7).

**Viale dei Colli (C 9).** This agreeable promenade, the admirable work of the architect ing. comm. Giuseppe Poggi, is one of the finest of its kind in Europe. It extends from the Porta Romana (C 9) to the bridge over the Arno outside the Barriera di S. Niccolò (L 9) for a length of about 3 miles. It is a most beautiful avenue, 18 metres wide, threaded by a line of tramways, and every where planted with trees and adorned with piazzali, gardens, fountains, statues, and other artistic constructions. One of the most delightful places is the

**Piazzale Michelangiolo (H 9),** on which is seen the bronze copy, cast by C. Papi, of the celebrated *David* of Michael Angelo that is now in the Gallery of Ancient and Modern Art. The four statues at the base were also cast by Papi, and are reproductions of the four statues by Michael Angelo in the New Sacristy of San Lorenzo; *Day, Night, Twilight, and Dawn*. — A café-restaurant is situated in a loggia of elegant architecture by Poggi. Visiting this lovely walk one cannot but be struck with the immense amount of wealth and energy spent upon it to bring it to completion in but a few years. Nothing indeed has been neglected to augment the beauty of the place; elegant marble seats, well-laid avenues, superb gardens, lamps, etc.,

every thing is profusely lavished in this magnificent promenade, as accessible to the old as to the young, where everyone may taste without fatigue the pleasures afforded by the contemplation of the ever-varying scene of nature.

The greatest attraction of this wonderful piazzale at 104 metres above sea-level is the fascinating spectacle that opens before us looking from the balustrade that encloses the piazzale on three sides. Next to the one that is enjoyed from the height of S. Francesco di Fiesole (345 metres above sea-level) this is the finest view of the surroundings of the city. If it is not possible from this piazzale to see the whole of Florence as from the fine Fiesolean hill, we can in compensation admire the principal monuments of the Queen of the Arno at nearer view, nor do we need any glasses to enjoy all the beauties even of the least conspicuous.

Let us suppose ourselves in the centre of the side overlooking the city. In the level prospect below us we see on the left bank of the river the whole of the lung'Arno Cellini (H 8), and the lung'Arno Serristori (G 7), while directly beneath us we notice the tower of S. Niccolò (the former gate of the ancient walls) in the piazza delle Mulina (H 8). On the other bank of the river we discover (beginning on our right) the lung'Arno della Zecca Vecchia (I 8) stretching from the iron bridge of S. Niccolò to the piazza dei Cavalleggieri (H 7), lung'Arno delle Grazie (G 7), from this piazzeta to the other bridge also called delle Grazie; lung'Arno della Borsa (G 7), from this bridge to the next, called Ponte Vecchio; lung'Arno Acciaiuoli (F 7) from here to the next again called S. Trinita; lung'Arno Corsini (E 6) to the next again, called Carraia; lung'Arno Amerigo Vespucci, from the ponte alla Carraia to that of Jero suspendend from the Cascine. That dark green spot extending on the right bank of the river in continuation of the lung'Arno Amerigo Vespucci is the large mass of trees forming the Cascine. The vast plain extending as far as the eye can reach on either bank of the river forms a large portion of the lower vale of the Arno, rich with agricultural produce and dotted with large villages, centres of industry, amongst which are to be seen Lastra a Signa and Signa, those two large groups of buildings on the left bank. Nearer the mountains are other large villages, such as Castello, Sesto, Poggio a Caiano, Carmignano, etc. Returning to the nearer prospect we see on the left of the river and overlooking the lung'Arno Soderini (D 6), the cupola (the one most distant) of the church of S. Frediano in Castello.

The Campanile and the cupola a little farther from the river and nearer to us belong to the beautiful church of S. Spirito (E 7). Looking now towards the right and farther away we discover, rising sharp and elegantly above the mass of surrounding buildings and dwellings the grey Moorish cupola of the sumptuous Jewish temple situated near the piazza d'Azeglio, the trees in garden of which may also be seen (I 6). That large stone building of yellow glow and sombre style, majestic, thick with gables, that appears with its fine campanile at one side, a little nearer to the river, is the superb church of S. Croce (H 7). To the left of this, almost in the centre of the beautiful scene, majestic, white and radiant, full of incomparable beauty, rises the grand mass of the Cathedral with its handsome cupola and wonderful campanile, the finest in all Italy. That dark tower overhanging an embattled wall and casting its shadow over a portion of the campanile of the Duomo, forms part of the palace of Pretorio or del Bargello (G 6). A little beyond, light and graceful, appears the campanile of Badia (G 6) with its fine hexagonal gable and its artistic double-windows. Between this campanile and that of the Duomo we perceive the white summit of an octagonal edifice, the beautiful church of S. Giovanni (F 5), and behind this the dark cupola of the magnificent basilica Laurenziana (F 5). To the right of this group of monuments there rises another more severe but not less elegant in style, consisting of the Palazzo Vecchio with its unique and graceful tower (F 6), and the church of Orsanmichele recognisable by its form of a paralleloiped on a rectangular base, by its sobriety of line and its large and elegant windows that gleam whitely against the dark yellow of the facade. Above this build-

ing we see the jutting summit of a campanile with a quadrangular gable of reddish hue. It is that of the historical church of S. Maria Novella (E 5). Towards the dark spot of the Cascine we discover two other campanili, the nearer one belonging to the church of S. Trinita (E 6), the other to the church of Ognissanti (E 6). At the farther end of the perspective that is bounded by the mountains, on a line between the Duomo and the church of S. Croce, there is situated another edifice, built with towers and standing out white against the dark background of a park. It is the villa Fabbriotti (G I), twice the Spring-residence of Queen Victoria of England. The other villa, white and turretted, to the right of Fabbriotti, situated on the slopes of the hill in the middle of a park, near Castello, is the Royal Villa *La Petraia*.

That large agglomeration of edifices lying at 340 metres above sea-level, in the midst of a little hollow on the first range of hills that rises from the plain, and overlooked by a high embattled tower, is the historical, artistic, and poetical town of Fiesole, the native place of the gentle sculptor Mino. That castle away to the left of Fiesole amongst the dark green of the cypresses and pines, with the square and massive tower, belongs to the Forteguerri family and is a commemorative edifice known by the appellation of Castel di Poggio. Rather lower down and a little more to our right there is another castle, finer and more massive, the villa Vincigliata belonging to the Temple Leader family. In a line with Vincigliata, but much farther to the right, there extends on the face of the hill, gleaming white like a ray of light, the large and famous borgo di Settignano, said to be the birthplace of the illustrious and genial sculptor of the 15th century, Desiderio da Settignano.

Far away to our left, the mountains of the lower Florentine valley of the Arno, and a little nearer to us the mountains of the district about Pistoia and the Galvana mountains near the town of Prato, vaguely frame and close this marvellous picture. Then adjoining and in front of us is the chain of Montemorello, of which the loftiest heights (950 metres above sea-level) tower up behind the church of S. Croce. Connected with the Montemorello chain is that of Montesenario of which the principal peak (823 metres above sea-level) is easily recognised by its characteristic form of three unequal elevations crowned by a thick wood of firs. And lastly the frame is completed on our right by the mountains of the Incontro and of Montepilli (500 and 420 metres respectively above sea-level), the first recognisable by its woody summit crowned by two edifices, one the chapel of Stefani a chapel of the nobility, the other the convent-church of the Franciscan Fathers.

(A complete assortment of photographs will be found in the establishment of F. PINEIDER, Piazza Signoria).

Leaving this piazzale, we may before taking the avenue that leads to Porta Romana make the ascent to our left to a cemetery above called Porte Sante, which contains some fine monuments. Here too are to be admired the fine basilic of S. Miniato and a castle of the 13th century.

S. Miniato (H 10) of splendid architecture, built in 1013 by Bishop Hildebrand assisted by the Emperor Henry II, in restoration of another and more ancient church which some would trace back to the 3rd century. The facade is very fine and the interior most beautiful. Within are preserved to the present day objects of art of rare value, amongst them to be observed a marble pulpit and an enclosure adorned with bass-reliefs. The apse over the high-altar is embellished with a very ancient mosaic by an unknown artist. It represents the Creator, the Madonna, and S. Miniato. Behind the high altar there are five windows of transparent marble. On the right wall are several paintings; the first near the lateral door representing the Madonna enthroned, with St. Francis, St. John the Baptist, St. John the Evangelist, St. Anthony, and St. James, is the work of Paolo di Stefano (1426); the others of which the remains are scarcely visible are works of unknown artists of the 14th and 15th centuries. On the left wall there are a *Crucifixion* and a *Deposition*, almost entirely effaced and of which the authors are unknown. The marble

chapel between the two flights of steps was built by Michelozzi (1448). The altar-table is attributed to Spinello Aretin. By means of two flights of steps we descend into a crypt supported by 38 marble columns. Beneath the altar in the centre the ashes of S. Miniato and other martyrs are preserved. The sacristy, dating from 1387, contains several frescoes by Spinello Aretino, representing scenes in the life of S. Benedetto. The chapel to the left was built in 1466 from the design of A. Rossellini who was also the sculptor of the edifice. The ornamentations of the ceiling are in glazed terra-cotta by L. della Robbia. The tower raised in 1519 by Baccio d'Agnolo was preserved by the care of Michael Angelo from the perils to which it was exposed during the siege. Those fortifications of which we still see the vestiges, and which were necessary to defend this important position, were also erected by him at the time by order of the Republic.

Descending to the avenue we may stop for a moment to visit the church of S. SALVATORE that stands on our right, a church of most beautiful architecture, and which Michael Angelo called *La bella Villanella* (the beautiful country maid). The fine wide road, well-paved, lined with trees, winding amongst the hills from the piazzale Michelangiolo to the Porta Romana, is adorned with charming small gardens and affords very fine views amongst which excels the one enjoyed from the point where the road, widening, forms the piazzale Galileo (E II). From this piazzale, turning to the right, or continuing in the same direction we come out upon a fine garden and thus into the avenue that leads to the piazza di Porta Romana. If, however, we turn to the left from the piazzale Galileo we come out upon the other public walk of POGGIO IMPERIALE (C 10) on which is situated the fine royal Villa, formerly the property of the Medici and now of the State. Its ample interior is worthy the residence of a prince. Many objects of art were formerly kept here but in 1860 they were carried elsewhere. The Institute of SS. Annunziata, a high-school for girls, is at present established in this villa. Not far from the Poggio Imperiale there are the VILLA DI ARCETRI, celebrated as the residence of Galileo Galilei, who died there in 1642, and the TORRE DEL GALLO, a very ancient castle celebrated for its historical associations, and especially on account of its having served Galileo and his disciples as an observatory during the eleven years of his banishment in the neighbouring villa (1631-1642). It is also worth visiting for the panorama of the surroundings of Florence that is to be enjoyed from this spot. The castle is more conveniently reached from the Porta del Viale dei Colli, taking the tram from the piazza del Duomo.

**Military Garrison.** Florence is the seat of an army-corps (the 8th) having jurisdiction over all the region of Tuscany; of a Divisional Command composed of 4 regiments — one of which is detached for the different districts depending upon the commanding Division; of a regiment of artillery, one of engineers, and one of cavalry; of a "Scuola di applicazione di Sanità militare, (a practical military school of medicine and surgery); special to Italy; of a Military Geographical Institute, also special to Italy; of a Central Military Magazine; and of a Divisional Military Hospital.

**Justice.** The law in Florence is administered by the Supreme Court of Cassation, with jurisdiction throughout the territory depending upon the Courts of Appeal of Florence, Lucca, and Venice; by a Court of Appeal with jurisdiction over the four provinces of Florence, Arezzo, Grosseto, and Siena; by a civil and penal Tribunal having jurisdiction in all the parish of tract Florence; by four preture (courts of common pleas, or district courts); and by four offices of justices of the peace (giudice conciliatore).

**Administration of Rates and Taxes, and of other Revenues of the State.** Intendancy of Finances — Rate Agency — Mortgage Office — Stamp Office — Register Office — Land Office — Succession Office.

**Administration of Public service.** Florence has a superior Postal and Telegraphic management depending upon the government; and a general

control, with many important offices, of the Southern and Adriatic Railways, exercised by a company. The tramway services and those of illumination by gas or electric light are filled by a society under the authority of the Municipality; the cleaning of the streets, urban and suburban, is given in contract by the Municipality, while the services connected with potable water, the police, and firemen are directly under their control.

**Public and private education.** Public instruction in Florence is carried out by the following scholastic institutions: an Institute of Higher Studies and a finishing or University course for taking degrees in the belles-lettres in medicine, surgery, pharmacy, in natural and physical science; a Superior female training Institute (special to Italy) for the conferment of a diploma for the primary teaching of girls; a School of Social Science (special to Italy) for the preparation of youths for a diplomatic career; a Technical Institute, an Institute of Fine Arts (academy); a Musical Institute with a School of Recital annexed; three Lyceums and three Gymnasiums; a Professional Technical School for males and one for females; two Commercial Schools, one for males and one for females; a male Technical School; two Normal Schools, one for boys and one for girls; and two Girls Complementary Schools; a Technical School of Decorative and Industrial Arts; a male evening School of Drawing; a School of Pomology and Horticulture; five Conservatori femminili (high Schools for girls) (famous amongst these is that of SS. Annunziata and that of Mantellate); and lastly 36 Elementary Schools, 19 of which are Boys' Schools and 17 Girls'. Private education is undertaken by more than 120 institutes, young ladies' institutes, boarding schools, colleges, and foreign schools; amongst these, famous through all Italy, are the Collegio della Querce of the Barnabiti Fathers and the Collegio della Badia dei Roccettini at S. Domenico in Fiesole. The Berlitz School, ranking first among the Schools of Languages, is a special Institute for the practical teaching of all modern languages, where foreigners may quickly become familiar with spoken Italian.

**The Greatest Length of the City** is from the Barriera di S. Donato (A 1) to the Barriera Aretina (I 27).

**The Climate of Florence** is temperate and like all temperate climates is liable to unexpected changes of temperature, especially in Winter when the North wind suddenly rises. The figures are as follows: Annual average temperature, 15° 3 — January average, 5° 7 — July average 25° 7 — Minimum annual average, 10° 1 — Maximum annual average, 19° 4. The number of rainy days in the year is 117, of days on which snow falls, 6.

**The Population of Florence**, according to the last census in February 1900, amounted to 210,000 residents. The population of the entire province is more than 850,000.

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## ARTISTIC DESCRIPTION OF THE CITY

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### FIRST DAY (MORNING).

**Programme.** Visit to all the places of interest comprised in the rectangle formed by the via Calzaioli (F 6), piazza della Signoria (F 6), via della Ninna (F 7), via dei Leoni G 7), piazza

S. Firenze (G 6), and via del Proconsolo (G 6). The important vie and piazze are: via Calzaioli, piazza della Signoria, piazza S. Firenze, and via del Proconsolo.

**Via Calzaioli** (F 6), one of the busiest and most animated streets in the city. Until 1842, in which year its enlargement was begun under the former governor of Lorena (according to the stone tablet on the right side of the street at the corner of the piazza del Duomo) this street preserved its ancient character in its extreme narrowness and in the many towers that lined its sides.

In the last house on the left of this street near the piazza del Duomo, Donatello and Michelozzo, celebrated sculptors of the Renaissance, had their study. The artistic interest of the via Calzaioli lies in its being the site of two churches, pure specimens of the style of the 13<sup>th</sup> century, both gems of architecture, the temple of Orsanmichele and the little church of S. Carlo.

**Orsanmichele** (F 6). The entrance is on the side away from the via Calzaioli.

This large and superb edifice, high and square in form, was not originally intended for a church. It was built, about 1284, as a granary, by Arnolfo di Cambio. Being afterwards destroyed by a fire it was rebuilt by Taddeo Gaddi, and finished by Neri Fioravanti and Benci di Cione in 1349. The Signoria wished to turn this loggia into a church and place within an altar in honour of S. Anna in commemoration of the expulsion of the Duke of Athens from the city that occurred in 1343 on the day dedicated to this saint; and even to this day, every year on the 26th July, the flags of the different Town's guilds flap about the edifice.

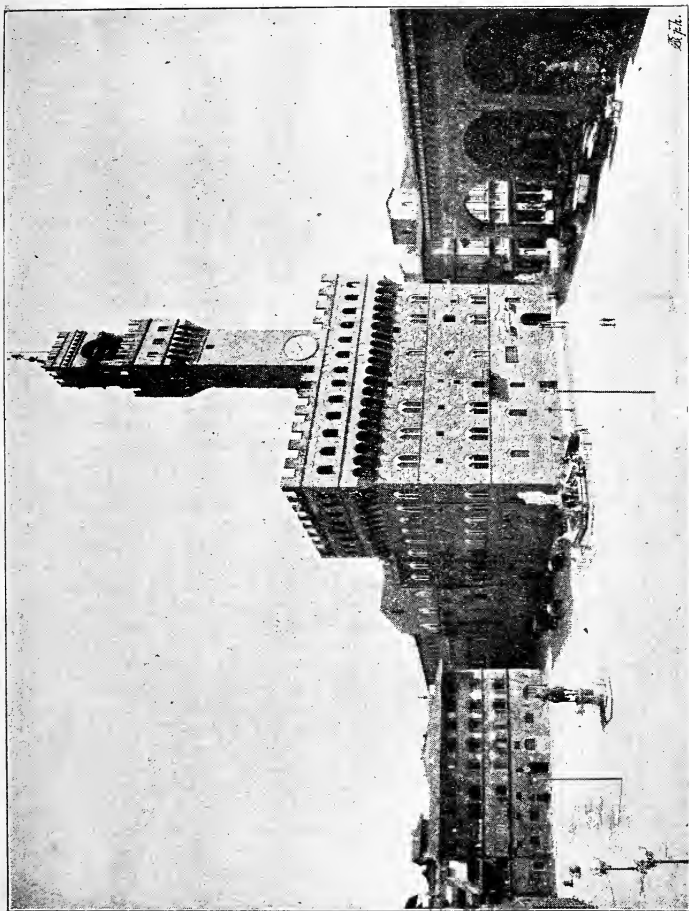
The statues that decorate the whole of the exterior are regarded as the best works of the ancient Florentine School. The arts' and trades' guilds contributed to the expenses incurred by the same, and placed their arms in glazed terracotta, above the niches. West front: *St. Elijah* by Nanni di Banco, *St. Stephen* by Ghiberti, *St. Matthew* by Michelozzi; on the north: *St. George*, cast in bronze from the celebrated statue of Donatello now in the National Museum; four saints in a niche, by Nanni di Banco; *St. Philip* by the same artist; *St. Peter* by Donatello; on the east; *St. Luke* by Giovan



LOGGIA DE' LANZI

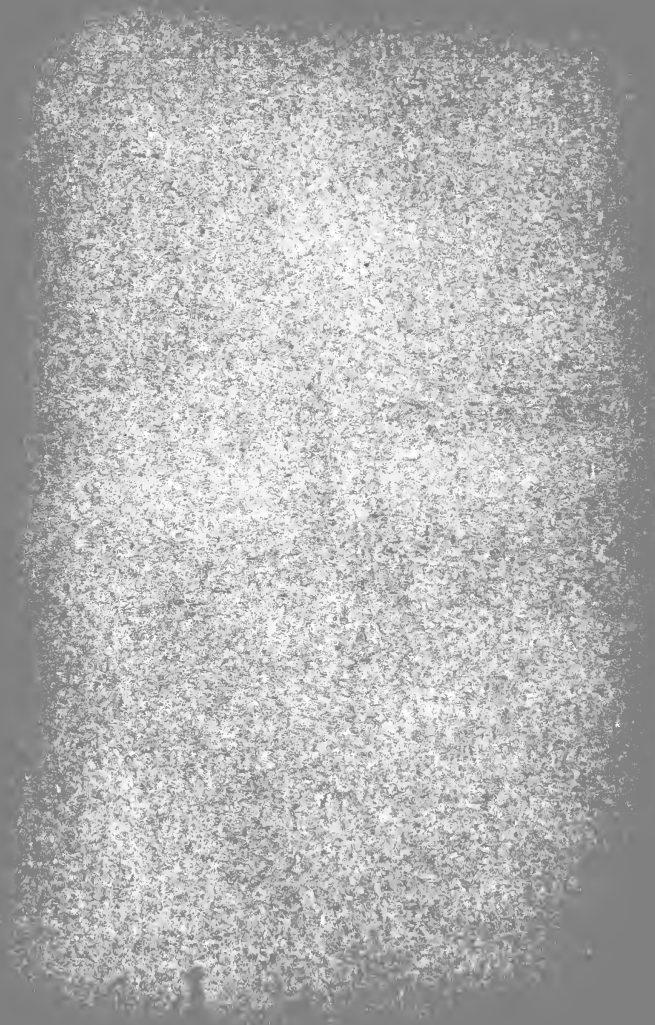






5872

PALAZZO VECCHIO



Bologna; *Jesus Christ making St. Thomas touch the wound in his side*, by Andrea del Verrocchio; *St. John the Baptist* by Ghiberti; on the south: *St. John the Evangelist* by Baccio da Montelupo; an empty niche: *St. James* by Nanni di Banco; *St. Mark* by Donatello.

Although celebrated painters have worked in the interior of the church we give no description because the paintings are almost all effaced. What attracts the attention of visitors is the magnificent Gothic shrine, the work of Andrea Orcagna about 1359. The *Madonna* within has been attributed to Ugolino da Siena, to Lorenzo Monaco, to Andrea Orcagna, and to Bernardo Daddi the Florentine, the last supposition being the most accredited. On the altar of *S. Anna*: this *saint*, the *Virgin* and the *Infant Jesus*, grouped in marble by Francesco da S. Gallo. On the altar to the left: the *Virgin and Child*, by Simone da Fiesole.

Before leaving the via dell Arte della Lana in which we find ourselves on coming out of the church, we must observe the artistic whole formed by the Orsanmichele and the palazzetto of the Arte della Lana facing it. Now let us return to the via Calzaioli in order to visit the church of

**S. Carlo.** This is situated on the side opposite to Orsanmichele. There is an admirable elegance in its simple and severe architecture. It is the work of Arnolfo and was built towards the year 1300, being restored in 1881. (To visit it application must be made to the sacristan of the church of Orsanmichele).

From the via Calzaioli opens out the

**Piazza della Signoria** (I 6). Rich in famous monuments, full of glorious, and though sometimes sad, yet always great historical memories, this piazza is the grand centre of the city, the sacred place in which was born and invigorated that energy that carried the Florentine race to such fame in the memorable times of the Republic.

(Kindly observe that in the piazza at the corner of the via Calzaioli the establishment of F. PINEIDER is situated, stocked with a complete assortment of photographs and other specialties of Florence).

Hardly are we out of the via Calzaioli before we behold in front of us the grand dark yellow mass of the splendid

Loggia dei Lanzi (I 6), also called D' Orcagna from the name of the artist who according to some constructed it in 1355. According to others the construction was not commenced till 1376, and thus after the death of Orcagna who left the design for it. The original purpose for which it was erected was to provide the Priori with a suitable place for their convocations of the people. In 1840 the Cav. Poccianti restored the fine terrace that crowns the front.

The escutcheons with the coats-of-arms of the Arts of the Comune are by Niccolò Lamberti (1390). In four niches on the north front the *Cardinal Virtues* are engraved by Jacopo di Piero after the design of Angelo Gaddi. On the east, the *Theological Virtues*. Two colossal marble lions stand at the sides of the steps leading into the Loggia, the one to the left is by F. Vacca; the other is of Grecian origin and was brought from Rome with the six antique statutes placed against the inner wall. Of these the third to the left merits our attention. It is believed to be a *Germania vinta* or *Tusnelda*. The magnificent group situated in the centre of the arcade to our right represents the *Rape of the Sabines*, and is the work of Gian Bologna. It is a group eminently representative of this artist's wonderful skill. The statue standing next, to the right, is *Hercules and the Centaur*. The central group represents the *dying Ajax in the arms of a warrior*, a Grecian work of rare beauty, restored by S. Ricci. To our left in the centre of the arcade is the famous *Perseus* by B. Cellini. The pedestal upon which this marvellous work of art stands is also by Cellini. The fineness of the sculpturing with which it is adorned renders this pedestal a veritable master-piece. Behind the *Perseus*, placed there in 1866, is the group representing the *Rape of Polyxena*, a fairly good work by Fedi. In the middle of the arcade overlooking the piazzale degli Uffizi stands conspicuous the beautiful bronze group representing *Judith cutting off the head of Olophernes*, a famous work by Donatello. This statue was executed in commemoration of the expulsion of the Duke of Athens (1343).

**Point of View.** Standing in the centre of the left arch of the Loggia with our backs to the base of the group of the Rape of the Sabines we enjoy a view well-worthy our atten-

tion. By the side of the graceful Loggia dei Lanzi rises the majestic mass of the turretted edifice the

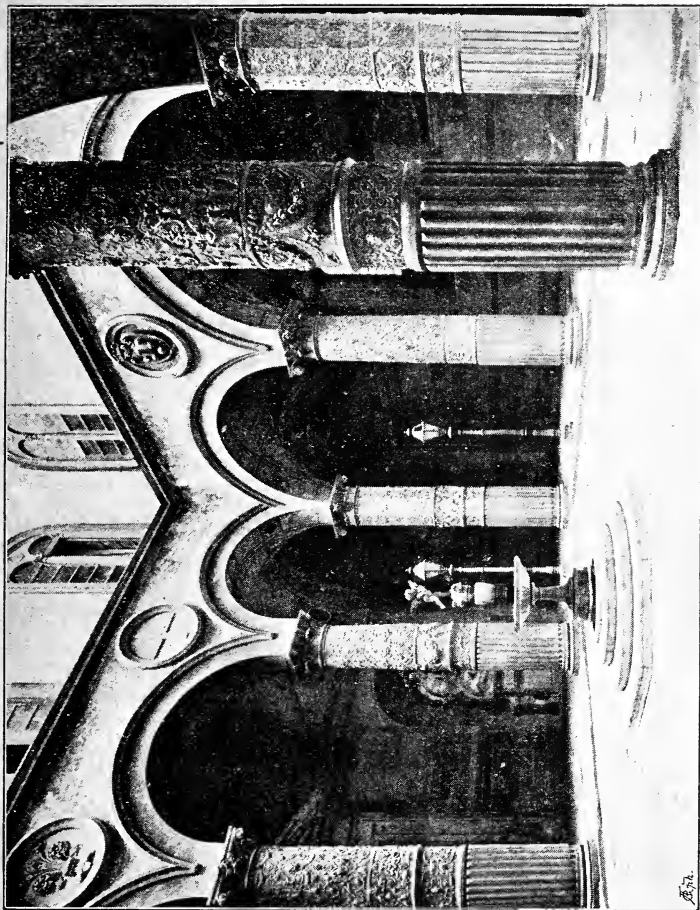
**Palazzo Vecchio.** The Signoria ordered its construction by a decree of the 30th December 1298. This embattled edifice resembling a strong castle rather than a palace was designed by Arnolfo di Cambio. The lack of symmetry that is at once remarked and which adds to the characteristic features that distinguish it is said to be due to the unwillingness of the Republic to allow the area of the houses belonging to the Ghibelline families of the Uberti to be occupied in its construction. It was twice enlarged, and amongst others, by Michelozzi (1434), and by Vasari (1550). Over the door are two lions and the inscription: *REX REGUM ET DOMINUS DOMINANTIUM*. Under the arcades of the gallery that surmounts the edifice are the Arms of the Republic. The fine tower in which elegance of proportion and solidity of construction are so admirably united is 94 metres in height. The bell formerly served to summon the people to public assemblies. This palace was the seat of the Signoria of Florence, later it was used by the Grand-ducal government for their principal offices, and now is the seat and the property of the Municipality.

The group on the steps of the Loggia dell' Orcagna represents *Hercules in the act of killing Cacus*, and is the rather mediocre work of Bandinelli.

Of the two chain-post marble statues on either side of the entrance the one of a female figure is by Bandinelli, the other by Rossi. Through this entrance we pass into a magnificent court the elegant decorations of which form a striking contrast to the severity of the exterior. It was built in 1298 by Arnolfo in the same style as the palace, restored in 1434 by Michelozzi Michelozzo, and afterwards in 1545 was re-embellished and brought to its present state for the nuptials of Anne d' Austria and Francesco I, Grand-duke of Tuscany. The frescoes of the vaulting and lunettes are by Stefano Veltrani da Monte S. Savino, by Marco da Faenza, and by Francesco Salviati. The stuccoes adorning the columns are by Pietro Paolo Minocci da Forlì, by Leopoldo Ricciarelli da Volterra, by Sebastiano del Tadda da Fiesole and by Leonardo Marignolli da Firenze. The various scenes of German cities represented on the walls were executed by Sebastiano Veronese, by Giovanni Leonardo Veneziano and by Cesare Baglioni Bolognese. All the frescoes were restored in 1812. The porphyry fountain was designed by Vasari, and the small bronze statue surmounting it by Verrocchio. The statue of

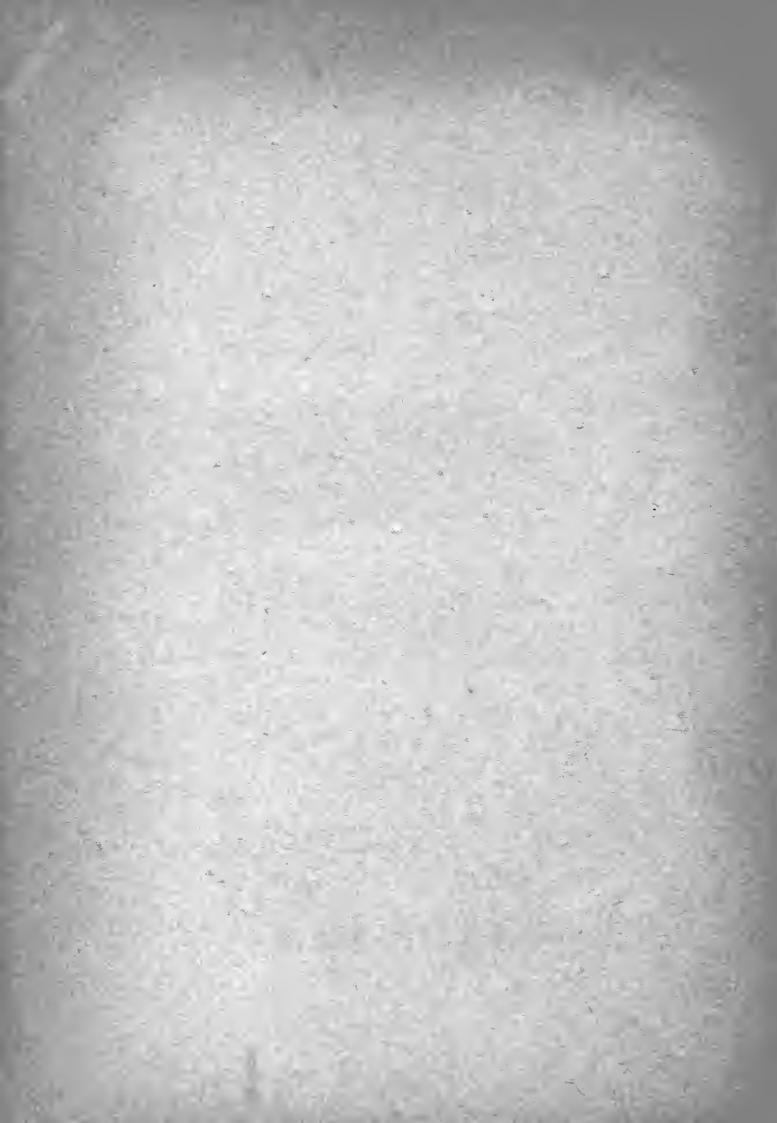
*Samson and a Philistine* is by De Rossi. On the wall to the left a commemorative slab to Francesco Ferrucci was placed on the occasion of his fourth centenary. The second court, more severe in style, was restored in 1897 by the care of the architect Cesare Spighi. The staircase to the left on leaving this first court leads to the

GREAT COUNCIL HALL, often called the SALA DEI CINQUECENTO (Hall of the Five Hundred). This hall constructed in 1495 by Cronaca according to the request of Savonarola, with the object of there convoking the Gran Consiglio, was restored and brought to its present state by Vasari (1540). It is 53 metres long, and 22.42 metres wide. The ceiling is adorned with paintings by Vasari representing the principal events in the history of Florence and of the Medici. On the two walls are frescoes by the same artist. On the wall facing the door: 1. *Battle of Marciano*; 2. *Taking of Port' Ercole*; 3. *Entry of the Medici into Siena*. On the other wall: 1. *The enemy's batteries beating down the walls of Pisa*; 2. *Siege of Livorno* (Leghorn) *by the Emperor Maximilian*; 3. *Defeat of the Imperialists near the tower of S. Vincenzo sul mare*. Below these paintings have been placed (1888) various tapestries of Florentine manufacture representing the history of *St. John the Baptist*. Towards the via dei Gondi is a statue of *Leo X*, begun by Bandinelli and finished by V. de' Rossi. To the right of this is a statue of *Giovanni delle Bande Nere*, and to the left, one of *Giuliano de' Medici*. On the wall to the right of *Leo X*, there is the statue of *Alessandro dei Medici*, and to the left that of *Cosimo I*. Towards the via della Ninna, four ancient greek statues brought from the Villa Medici at Rome, representing *Bacchus*, *Leda*, *Mercury*, and *Apollo*; in the centre the statue of *Fra Girolamo Savonarola* by E. Pazzi (1881). At the four corners of the hall are four paintings on slate; that above the door of the Archives representing *Pius V sending the Grand-ducal insignia to Cosimo I* (1569), is by Ligozzi; the one opposite is also by Ligozzi and represents *Boniface VIII* who, receiving the envoys of the European and Asiatic powers recognises that twelve



CORTILE DI PALAZZO VECCHIO

1872





of them are Florentines. Over the door leading to the apartment of Leo X is a painting by Passignano which represents *Cosimo I being invested with the habit of Grand-master of the order of St. Stephen*, while the one opposite by Cigoli represents him receiving the Florentine Senate after their creating him Duke of Florence. On the occasion of several restorations being made in this hall (1883-84) six groups were re-placed here. *Hercules and Hippolytus*, *Hercules and the Centaur*, *Hercules and Cacus*, *Hercules and Antaeus*, *Hercules and the wild boar*, *Hercules and Diomedes*, all works of V. Rossi, and also a group by B. Bandinelli representing *Clement VII crowning Charles the Fifth*.

By the door under Ciglio's painting we pass into a room with a beautiful fresco-painted ceiling, and thence into the Tesoretto of the Medici in which the family preserved their most precious treasures.

SALONE DEI DUECENTO (Hall of the Two Hundred), so called because there met the Council of the Two Hundred, has a fine wooden ceiling designed by M. Michelozzi. The tapestries that cover the walls are of Florentine manufacture after the designs of Bronzino, Salviati and Iacopo da Pontormo, and represent the *History of Joseph*. In this hall the Town Council assembles. From here we pass into a chamber in which in former times the Council of Eight were wont to retire to deliberate on the discussions held in the preceding hall. The ceiling is of white wood designed, it is believed, by Benedetto da Maiano; the door is by Donatello.

Then comes the apartment called Leo the Tenth's, rich with frescoes by Vasari of great historical interest, and which portray the achievements of the most notable figures in the Medicean family. It contains: 1. Room of Leo X; 2. Chapel of Leo X; 3. Room of Clement VII; 4. Corridor with ceiling by Poccetti; 5. Chamber of Giovanni delle Bande Nere; 6. Chamber of Cosimo I; 7. Chamber of Lorenzo the Magnificent; 8. Chamber of Cosimo the elder.

On the second floor (*Open every day from 10 to 3, admission free*).

SALA DELL' OROLOGIO, in which the Council of Eighty used to assemble. It was painted by D. Ghirlandaio, with golden lilies on an azure ground; on the wall several patron saints of the city are painted. It derives its name from the fact that here was placed the famous clock made by Lorenzo della Volpaia at the order of Lorenzo the Magnificent. This clock, that indicating the movements of the planets appeared at that time marvellous, no longer exists. Now the flags of the Italian Comunes that took part in the centenary of Dante are hung in regular order. In the centre of the room is the bust of the Divine Poet. To the right as we enter is a marble door fashioned by Vasari, which introduces us to the

GUARDAROBA. This room is surrounded by cabinets in which the Medici kept their most costly articles, and where later Ferdinand III made a valuable collection of arms. On the fronts of these cabinets 55 maps are painted with rare skill, 14 of which are of Europe, 11 of Africa, 14 of Asia, and 14 of America. They were all designed by the celebrated Dominican Ignazio Danti. As we leave we see facing us the beautiful marble door by Ben. da Maiano. We pass now into the

SALA D'UDIENZA, in which are paintings by Cecchin Salviati representing the *History of Cammillo*. The ceilings of these two rooms are of gilt carved wood, the work of the Fratelli del Tasso. From the chapel of the Priori painted by R. del Ghirlandaio, we have access to the Quartiere di Eleonora di Toledo, a suite composed of four rooms painted by Vasari. There is also a second chapel painted by Bronzino. In the different rooms of the second floor are also various pictures and antique furniture amongst which is a mosaic cabinet and other objects.

Returning again to the piazza we will give a brief glance at the

Marzocco, a green bronze cast (A small lion holding the coat-of-arms of the city). It stands to the right of the palace as a chain-post. This statue with its pretty and original pedestal has a very fine effect.

**Vasca del Nettuno** (commonly called *del Biancone*). In the middle of this fountain, a work of little value by Bartolommeo Ammanati (1563) there is a colossal statue of Neptune six metres high. The bronze statues that adorn it are worthy of attention. They are the somewhat remarkable work of Del Tacca.

**Tablet of Savonarola.** A few yards away from the fountain of *Biancone* on the pavement of the piazza there is a bronze slab bearing the effigy of Fra Girolamo Savonarola, with an inscription. This slab commemorates the fact that on this spot, on the 23<sup>rd</sup> of May 1498 Savonarola and his two companions Fra Domenico Buonicini and Fra Silvestro Maruffi were hung and their bodies burnt. In the centre of the neighbouring piazzetta by the side of the Palazzo Vecchio stands the

**Equestrian Statue of Cosimo I of the Medici.** This fine statue was modelled and set up in 1594 by Gian Bologna. The best part is the figure of *Cosimo I*, who sitting in a proud and imposing position weighs heavily upon the croup of the big and, to admit the truth, somewhat stumpy horse. The bass-reliefs on the base in bronzo represent: 1. *The Senate conferring the title of Duke on Cosimo*; 2. *Entry of Cosimo into Siena*; 3. *Cosimo receiving the Grand-Ducal insignia from Pius V.* By the side of the statue of *Cosimo I*, bearing the number 6, is the

**Palazzo Uguccioni.** The lower story of this fine edifice is covered with a well proportioned embossing of large stones, and the two upper stories, one Ionic and one Corinthian, are adorned with columns and entablatures. This graceful work is attributed to Raffaello Sanzio. Taking the via Gondi by the side of the Palazzo Vecchio we come out upon the

**Piazza S. Firenze.** (G 6). At the corner of this piazza and the via by which we have come there rises the austere

**Palazzo Gondi** (G 6), that bears the number 1. It was built in 1490 by Giuliano da S. Gallo and restored in 1874. In this palace on the side of the via dei Gondi there is the

**Tablet** commemorating that here in his youth lived one of the greatest artists of the Renaissance, Leonardo da Vinci.

**Point of View (G 6).** Let us pause for a moment at the corner of the borgo dei Greci and the via dei Leoni, that is to say, in front of the corner of the palazzo Gondi, to enjoy the effect of the fine perspective before us; in the background to our left the p. della Signoria, the campanile di Badia, the Palazzo pretorio, the cupola of the Duomo, and facing us the via del Proconsolo. In front of the Palazzo Gondi there rises majestically if not of clear and imposing outlines the

**Palazzo del Tribunale (G 6).** If this palace is not imposingly elegant like the constructions of the Renaissance it merits however a certain attention for the rugged strength of its construction, being built entirely in stone. Until 1859 it was the seat of the convent of the friars of the order of San Filippo Neri. At the present it is occupied by the offices of the civil and penal tribunal. Besides the Tribunal the palace contains the

**Church of S. Firenze (G 6).** This church was built from the designs of Silvani, Ruggeri, and Rosso. In the interior: *The Martyrs*, a work of Stradano. The cupola of the chapel of the Holy Sacrament was painted by Luigi Sabatelli. On leaving the church we come out upon the

**Via del Proconsolo (G 6).** The first thing that we stop to admire for its ancient character in this magnificent street is the famous basilica of

**S. Maria di Badia (G 6),** situated on our left. It was built in 978 by the Countess Giulia, and in 1284 reconstructed by Arnolfo. In 1625 it was totally modified by Matteo Legaloni. The beautiful outer door, restored in 1872, was designed by Benedetto da Rovezzano, and the bass-relief in the lunette is a valuable work by Della Robbia. In the church there is (to our right as we enter) the fine *Monument of G. Pandolfini* by an unknown artist, and near to this a stupendous bass-relief by Mino da Fiesole, representing the *Virgin with St. Lawrence and St. Leonard*, while against the wall close

by is seen the fine tomb of B. Giugni, also by Mino da Fiesole. Against the wall to the left as we enter we admire the famous *Monument of Count Ugo*, a truly admirable work on account of the fineness of the execution, and attributed to Mino da Fiesole. Over this monument there is a picture by Vasari, representing the *Assumption of the Virgin*. In the adjoining chapel over the altar is to be admired a beautiful table by Filippino Lippi representing *The Virgin with St. Bernard*. Under the loggia of the monastery are several interesting frescoes of the 15<sup>th</sup> century.

**The Campanile di Badia** was constructed by Arnolfo di Cambio in the year 1300. Afterwards destroyed in a popular rising, it was reconstructed by the Signoria on the same design and at their own expense. This octagonal campanile, adorned with slender and elegant biforate windows and surmounted by a well-proportioned pyramid in brick, is one of the most beautiful campaniles of Italy and certainly the most important of Florence after that of the Duomo.

Leaving the church of Badia we will follow the via del Proconsolo keeping to the left to the first corner which we take into the via named after the greatest of poets, and where we shall see the

**House where Dante was born (G 6)** (*It is open to visitors on Monday, Wednesday, and Friday, from 11 to 3*). Within are the bust of the Divine Poet by Amalia Duprè, the counter-drawing of the poet's portrait on the tomb in Ravenna, several fine ancient editions of his works, and other objects and souvenirs. The towers opposite also belonged to the Alighieri family. Through the care of the Municipality these towers will be restored as soon as possible. In the piazzetta in front of Dante's house to the right is situated the

**Church of S. Martino of the society of the Buonomini (G 6)**, and in which are some good frescoes of the 15<sup>th</sup> century. This part of the city has not undergone many changes and so maintains to a large extent its ancient appearance. Let us now retrace our steps and following the via del Proconsolo

take the second corner into the via del Corso to give a glance at the

**Palazzo Cepperello** (now dei Padri Scolopi) (G 6), bearing the number 4, that merits some attention for its beautiful proportions. Re-entering the via del Proconsolo we will cross it to stop before the large building bearing the number 12, that is the so-called

**Palazzo non finito** (the unfinished palace) (G 6), occupied by the Telegraph offices. It is known by this appellation on account of its incomplete construction. It was begun in the 16<sup>th</sup> century by Buontalenti and continued by Santi di Tito, Scamozzi, and Caccini. It is of vast proportions, built solidly all of stone and decorated with abundant mouldings so as to render it perhaps a little barocca. However it is well worthy of being seen especially for the court and the very fine entrance gate. Let us turn immediately to the side of this palace to see the

**Via Borgo degli Albizi** (G 6). This still preserves its ancient character being narrow and lined by small palaces of the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> centuries, all however more or less disfigured. Amongst them, those bearing the numbers 26, 28, 18, 27, 23, 12, and 15, deserve attention. The building marked by the number 24 is the

**Palazzo Ramirez di Montalvo** (G 6) of beautiful proportions and adorned with fine hatchings, a fine Medicean coat-of-arms, and a beautiful French-window. The architecture belongs to the 16<sup>th</sup> century and is by Ammannati. The other building, bearing the number 18, is the

**Palazzo Altoviti** (G 6) commonly called dei Visacci from the fact that there are on the facade the portraits in marble of 15 illustrious personages. Over the door is the bust of Cosimo I. At the end of the via Borgo degli Albizi we come out upon a piazzetta (S. Pietro) which is worthy a glance for its conspicuous ancient appearance. It is enclosed between the loggetta degli Albizi facing us, by a group of low towers (to our right) and to our left by a small palace of black stone,

in the melancholy architecture of the 14<sup>th</sup> century. Now it will be convenient to retrace our steps again to the via del Proconsolo to look for a few moments at the building bearing the number 10. This is the fine

**Palazzo Pazzi** (G 6) erected in 1470, and of which the architecture is attributed to Brunelleschi. In the neighbouring via dei Pandolfini there are also many small palaces amongst which rank first those bearing the numbers 18 14 and 10.

### FIRST DAY (AFTERNOON AND EVENING).

**Programme.** Visit to the National Museum. Promenade along the Viali di Circonvallazione. Evening amusements.

**National Museum** (Palazzo Pretorio, via del Proconsolo (G 6). Open daily from 10 to 4. Entrance 1 franc. Sundays free.

(Notice that which strikes you the most in this important museum and if you wish for a permanent record of it purchase some of the fine photographs that may be procured in the establishment of F. PINEIDER in the Piazza della Signoria).

Before describing the Museum let us consider the palace in which it is contained, one of the most ancient of the city, having been constructed in 1250. Vasari attributes its first construction to Lapo Tedesco, but the Dominicans Fra Sisto and Fra Ristoro, who were the architects of S. Maria Novella, had also a part in it. Towards the close of the 13<sup>th</sup> century the Podestà or Captain of Justice made it his residence whence it derives its name of Palazzo Pretorio or del Podestà. In the 17<sup>th</sup> century the fine halls were divided and reduced to prison cells and the palazzo took the name of the Bargello, from the name of the Chief of the police. In 1858 the cells were destroyed and that great restoration begun that continued till 1864, and by which the entire edifice was restored to its early state of architecture namely, that of the 13<sup>th</sup> century. Several of the prisons called dei Grandi have been preserved and may be visited. This masterpiece of the Florentine style of architecture bore testimony to and was the scene of the principal events and vicissitudes that desolated our country, events impossible to enumerate in a small guide, since scarcely a volume would be sufficient to contain the story. Until the 14<sup>th</sup> century the court was used for executions. The mournful bell that tolled during the executions or when any condemned person

stood in the pillory at the door of the palazzo in the via Ghibellina still exists in the tower. In 1865 the National Museum, of which we give the description, was instituted.

*In order to avoid the confusion and the tediousness that might result from the dry and complete enumeration of all the objects of art contained in this museum, we shall limit ourselves to the indication of the works most deserving attention, either from an artistic or from a historical point of view.*

### Ground Floor.

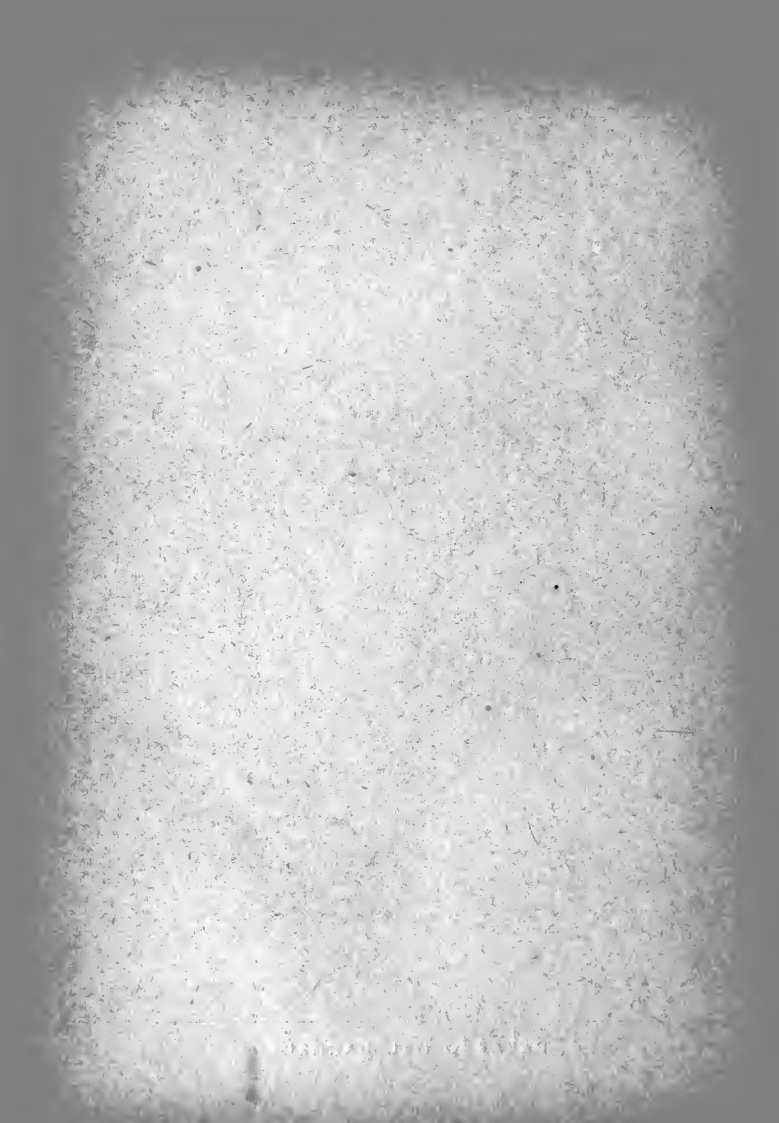
THE ENTRANCE HALL contains a large collection of old arms and armour partly formed from the Medicean collection and was in great part destroyed or scattered towards the close of the last century, and by later acquisitions. The following are the most note-worthy. On the first pilaster a suit of armour belonging to the Della Rovere family, on the second pilaster another armour of the 16<sup>th</sup> century, finely worked with figures, animals, and foliage, and in which certain particulars incline us to believe that it is one formerly belonging to the Emperor Charles V and worked by Pirro Sirrico. Near the entrance is the fine large cannon cast in 1638 by Cosimo Cenni. This cannon is entirely decorated by mouldings and ornamental work terminating in the breach with a large head representing St. Paul from which circumstance this implement of war is generally known as *St. Paul's cannon*. In the cases on the wall are collected several suits of armour of the soldiers of Giovanni of the Medici, those soldiers so celebrated in history under the name of the *Bande Nere*. In the small room adjoining this hall are the arms, flags and armour of the Florentine Republic and of the Medicean Guard and the *Bande Nere*. An oriental saddle in a small glass-case occupying the centre of the hall was at one time believed to have belonged to John Sobiesky, king of Poland.

THE COURT. This monument is truly worthy of admiration having in every way maintained unaltered the character of the epoch in which it was raised. Entering this court we seem to be living in the midst of the mediaeval age, and a sense of awe and melancholy fills the soul, so great is the fascination that these rough and dark walls covered with coats-



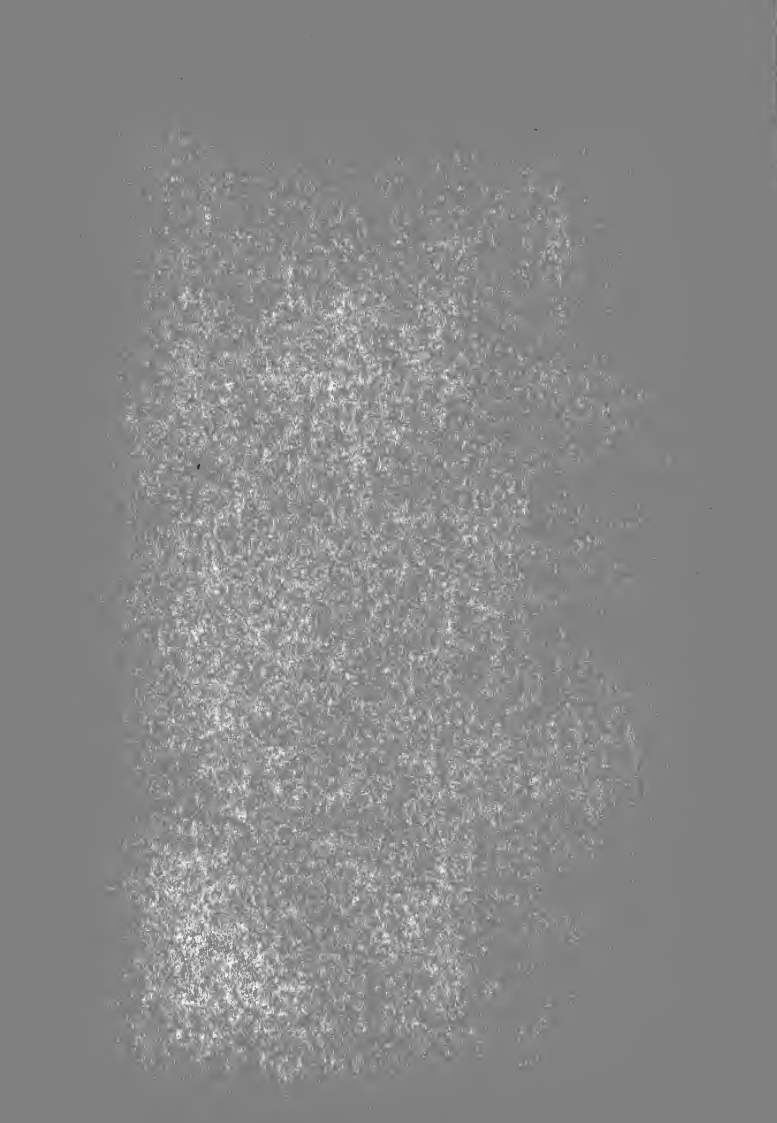


PALAZZO DEL BARGELLO





SCALA DEL BARGELLO



of-arms, and these low and solid vaultings exercise on the fancy of the visitor. On the walls under the loggiato coats-of-arms are seen of the districts and quarters into which Florence was then divided. No. 14, Palace lamp-bracket, most finely executed in wrought iron by Giulio Serafini. Nos. 15 and 13, Michael Angelo, *The dying Adonis*, colossal group representing *Victory*. The coats-of-arms set in the walls are those of the Podestà who had their residence in this palace.

FIRST HALL OF ANCIENT SCULPTURE. (On the side opposite the entrance door). This hall contains a collection of sculpture in stone of the 12<sup>th</sup>, 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup> centuries, consisting of statues, capitals architraves, shrines, lavabi, urns, and inscriptions taken from demolished edifices of the city.

THE SECOND HALL OF ANCIENT SCULPTURE. Here are to be seen: on the entrance walls, Nos. 9 and 137, two marble niches executed with rich ornaments of exquisite taste and with much skill, by Benedetto da Rovezzano. On the walls to the left of the observer, nos. 93, 95, 104 and 107, five high-reliefs from the chapel of Benedetto da Rovezzano. These admirable sculptures represent *S. Giovanni Gualberto delivering a demoniac*, *The miracle of S. Piero Igneo*, *The deposition of the remains of S. Giovanni Gualberto in the church*, *The translation of the body of S. Giovanni Gualberto*, and *the monks of S. Salvi attacked by heretics*. No. 128, Statue by Michelangiolo Buonarroti representing *The youthful Bacchus*. In this beautiful work we admire the harmonious proportions of the different members and the beauty of the pose of the youth, who with an expression of beatitude gazes at the cup overflowing with the precious liquid held aloft in his right hand.

The wall facing the entrance: no. 111, Michelangiolo Buonarroti. unfinished bust of Brutus; no. 112, Benedetto da Rovezzano, small mantel-piece in pietra serena, a surprising work both as regards the ingenuity of the ornamentation and the fineness of the execution. The right wall: no. 124, Mask of faun executed by Michael Angelo in his boyhood, when not

more than fourteen years old. The statue bearing the number 204 is by the same artist and represents *David*. This work is not complete but is in every way interesting.

### First Floor.

Having ascended the characteristic exterior staircase that is adorned with banisters of finely wrought iron and a quantity of coats-of-arms in marble and stone and terra-cotta, we find ourselves on a balcony, the

VERONE, decorated throughout in the vaultings with coats-of-arms, and which contains 7 bells, one of 1760 by M. Giovanni Cenni, two of the 13<sup>th</sup> century by Bartolommeo Pisano, and one of 1300. From this terrace we enter a large hall in which in 1300 the Council used to gather. The rings were used for the standards and gonfalons. All the works in this fine and imposing hall are by Donatello. There are too several fine counter-drawings of other of that artist's works executed outside Florence. Amongst the notable drawings there is in the middle of the hall the *Monument in honour of Erasmus by Narni called Gattamelata*. On the southern side there is a *Marzocco* (lion holding the coat-of-arms of the city of Florence). On the opposite side, a bronze statue of *David*, bronze bust of a nobleman, a painted terra-cotta bust of Niccolò da Uzzano, a work of rare beauty; so perfect is it in the plastering and in the colouring that the head seems almost to speak; a small bronze statue of *Cupid*. On the wall, beginning to our left, a bass-relief in pietra serena representing *St. John*, marble statue of *David*, marble statue in niche of *St. George*. This work is one of the most celebrated works of the great master and rightly so for the figure is marvellously worked. and in the harmonious proportions of the members and graceful contour of the beautiful face there is such a majestic pride and an infinite goodness that one is filled with emotion before it. This statue formerly stood in one of the niches on the exterior of the church of Orsanmichele. Marble statue of *St John*, bass-relief representing the *Crucifixion*.

HALL OF THE TOWER. On account of a deficiency of light few subjects are exhibited here, and these consist of a chest and other inlaid furniture of the 16<sup>th</sup> century with several stuffs and arras of little value.

HALL OF THE CARRAND COLLECTION. This rich and most important collection, the fruit of patient research, was bequeathed by the Frenchman Luigi Carrand to the city of Florence. It is composed of bronzes, ivories, stuffs, arms, and pictures. Case I: in the centre of the hall, entering from that of the tower, bronzes of the 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup> centuries consisting of statues, candelabra, vessels, medals, and bass-reliefs. Between the first and second cases: *Burgundian Art of the 13<sup>th</sup> century*, 155, ivory chess-boards with inlaid work and bass-reliefs. Case II: Sacred gold-embroidered vestments, daggers, silver services, gold rings, amphoras, and medallions. Between the second and third cases: Vagnetti Italo, *Bust in bronze of Luigi Carrand, donor of the collection*. Case III: Ivories of great artistic value, purse rims, knockers and hinges for doors and coffer. Case IV: Arms, enamels, medallions, cameos, and works in rock-crystal. In the side cases are stuffs of great value, on the walls valuable pictures, swords, helmets, steel-mail and majolicas. On the southern side there is a stone mantel-piece of the 15<sup>th</sup> century executed by Lorenzo di Andrea Guardiani, stone-worker.

CHAPEL. In the times of the Republic those condemned to die passed their last moments in this chapel, but later it was not suffered to escape the fate of the rest of the palace, and being divided into two floors was transformed into prison cells. The very interesting frescoes representing *Paradise*, the *Infernal Regions*, and the *Life of Mary Magdalene* are generally believed to be the work of Giotto notwithstanding the doubts that have been raised. Very noteworthy is the important portrait of *Dante* that is supposed to be taken from life, the third figure in red robes on the left side of the window that is set in the wall facing the door of entrance. The *St. Jerome* and the *Madonna* are of a later epoch, and by some attributed to R. del Ghirlandaio. A 16<sup>th</sup>

century picture in mosaic representing *St. Peter*. A mosaic in egg-shells representing the *Saviour* is attributed to Gaddo Gaddi. The *Madonna with the Child Jesus*, high-relief in coloured terra-cotta. The choir-stalls and the desk for the choir books are works of B. Renzi called della Cecca. Two copper crucifixes of the 15<sup>th</sup> century with enamels of saints. Large case: a guilt Lombardian crucifix; two ring-seals, one of Paul II the other bearing the inscription *Ragona*; a bust of the martyr *St. Ignatius*; a crucifix with Ethiopian engravings and inscriptions of about the 15<sup>th</sup> century; several chalices, and other gilded holy pieces, enamels etc. of the 15<sup>th</sup> and 16<sup>th</sup> centuries; 7 pyxes or *Agnes Dei*, the first of which, worked in niello, is by Matteo Dei and represents the *Crucifixion* with 31 figures, the third enamelled and coloured is the celebrated *Descent from the Cross* by A. del Pollaiuolo, the fifth by Maso Finiguerra, inventor of copper-plate engraving, and the famous niello representing the *Coronation of the Virgin*; the sixth, unfinished, is attributed to Matteo Dei, and the seventh, representing *Christ crucified between the two thieves*, with six angels and many other figures, is attributed to Finiguerra. A most beautiful high-relief in silver and gold representing *The Last Supper*, with various other figures. In the case by the side of the door: a *Crucifix* in blue enamel dated 1312, a small plate of the 3<sup>th</sup> or 4<sup>th</sup> century with a representation of stag-hunting, crosses etc. carved by the monks of Mt. Athos; a wooden statue of *St. John the Baptist*, attributed to A. Dürer; a cross with network basement bears a date corresponding to 1072; *Adam and Eve*, bass-relief in calcareous stone by A. Dürer; *Adam and Eve*, a wooden panel attributed to E. Aldegrevier, etc.

SMALL ROOM ADJOINING THE CHAPEL. A frescoe of the School of Giotto representing the *Virgin with the Divine Son*. Along the walls various chasubles and pieces of ancient stuff of some value.

AMBER AND IVORY ROOM. Along the wall to the right as we enter, in the first case in the centre of the hall and in the two smaller side-cases is deposited the Ressman legacy,



consisting of a small but precious collection of very fine arms and fragments of armour. In the second and third cases: a fine and rich collection of works in ivory, among which we notice works by unknown artists of the 17<sup>th</sup> century, bass-reliefs, a ring for a drinking horn with children drawing the car of Bacchus. Attributed to Francesco du Quesnoy, five boys dancing. To the same, eight boys representing *The Seasons*. Unknown works of the 16<sup>th</sup> century, drinking vessel ornamented with figures bathing. Unknowns of the 17<sup>th</sup> century, statuette of *St. Sebastian*. The right panel of the Consular diptych belonged to Basilico who was Consul in the year 541. Unknown works of the 14<sup>th</sup> century, pastoral that it is said belonged to Iacopo Altoviti, Bishop of Fiesole. A triptych in which the *Crucifixion* is represented above and eight figures of saints below attributed to Andrea Orcagna. In the case situated on the wall facing the entrance door a beautiful collection of works in amber and red jasper is to be admired. This hall also contains in other small cases works of minor value but all of more than ordinary artistic worth.

FIRST HALL OF BRONZES. This hall and the one adjoining contain collections composed of objects that have all an uncommon artistic value, but we shall limit ourselves to the observation of the best. On the left wall as we enter: no. 16, high-relief by Vecchietta representing the recumbent figure of *Mariano Sozzino*. Nos. 1, 14 and 15 two bass-reliefs, one by Filippo Brunelleschi and the other by Lorenzo Ghiberti both representing the same subject (*Abraham's sacrifice*), as they served as models in the competition proclaimed by the Signoria in 1402 for the execution of the bronze door of the Baptistery. As will be remarked these two bass-reliefs are doubly precious, interesting alike in their artistic exquisiteness and in their historical importance. Nos. 12 and 13. Bertoldo, pupil of Donatello; two bass-reliefs, one representing *Children* and the other the *Crucifixion*. On the wall near the entrance door no. 21, Lorenzo Ghiberti a cinerary urn finely sculptured. In the centre of the hall, no. 22, Verrocchio, *David at the moment of victory over the giant Goliath*. It is a

statuette of beautiful proportions, full of life and anatomical judgment in the connection of the various members.

SECOND HALL OF BRONZES. On the wall on the side of the door to the left as we enter; no. 23, Benvenuto Cellini, small statue representing *Ganymede on the eagle*. On the wall to the left, no. 30, Giambologna, small but most graceful statue for a fountain, representing a satyr in the act of throwing water from a fiasco. Nos. 38 and 40, Benvenuto Cellini, two models, one in bronze and the other in wax, for the famous statue of *Perseus* now existing under the Loggia dei Lanzi. No. 39, by the same artist, colossal bust of *Cosimo I of the Medici*. By the same artist, bass-relief forming part of the base of the statue of *Perseus* under the Loggia dei Lanzi in the Piazza della Signoria. This bass-relief represents *Perseus delivering Andromedes from the dragon*, and is of very fine execution especially in the figure of the maiden whose limbs are modelled with an exquisite grace. On the wall facing the entrance, Nos. 51 and 52: Giambologna, two statuettes of children fishing. On the wall to the left of the observer, no. 74, Massimiliano Soldani, most graceful statuette of a faun holding a kid on his shoulder. No. 2, Massimiliano Soldani, bass-relief representing *The death of S. Francesco Saverio*. Nos. 64 and 67, other two bass-reliefs, one representing the *Passing of St. Joseph* and the other the *Ecstasy of St. Teresa*. No. 70, Elia Candido, statuette of *Venus*. No. 71, De Rossi Vincenzo, statuette of *Vulcan in the act of working a piece of iron*, a finely finished statuette especially from an anatomical point of view. In the middle of the room: No. 81, Valerio Cioli, magnificent chandelier richly ornamented and decorated with the Medicean coats-of-arms. No. 82, Giambologna, very fine statue of *Mercury*. This god of youthful features and delicate but well-proportioned and full form, symbolising the wind, lightly rests the toe of his left foot on a head, holding the right leg stretched out behind and bending the knee in graceful fashion. The rest of this graceful statue is wisely made to lean forward and rest on the left leg. The right arm is held aloft, the other supports the staff with the serpents

entwined. The whole of this wise arrangement gives to the figure of the youthful and winged god such a seeming lightness that it appears as if ready to take flight and disappear from our eyes.

### Second Floor.

ROOM OF FRESCOES AND SEALS. Unknowns of the 16<sup>th</sup> century, *Virgin with the Infant Jesus*. *Justice*, attributed to Salviati. Unknown of the 15<sup>th</sup> century, *Pietà*, two fragments. Unknown of the 14<sup>th</sup> century, *Madonna with saints*. On the walls are other wonderful frescoes and works of great artistic value in glazed terra-cotta by Luca, Andrea, and Giovanni della Robbia. Four carved desks of the 16<sup>th</sup> century, one of the 15<sup>th</sup> century inlaid, two carved chests, a carved cabinet. On the walls around and in the middle of the hall glass-cases containing a beautiful and rich collection of old seals. This collection is the richest known: it comprises 2587 seals; 33 of the Roman epoch form a separate section. The others belong to the 12<sup>th</sup>, 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup> centuries. They have been divided and classified as *national* and *foreign*, and further subdivided into *ecclesiastical* and *civil*. There are Pontifical, Imperial, Royal, and Communal seals of Bishops, Corporations, and illustrious families, and many of them are extremely rare.

FIRST HALL OF SCULPTURE. On the walls to the right as we enter: no. 145, 15<sup>th</sup> century unknown. Very fine bust in relief representing a man in the prime of life. No. 147, Antonio Rossellino, finely worked bust of *Francesco Sassetti*. Against the opposite wall: No. 153, Benedetto da Maiano, stupendous bust of *Pietro Mellini*. No. 160, Antonio Rossellino, bust masterly executed representing *Matteo Palmieri*. The terra-cottas on this wall and the following are of excellent workmanship, several by famous artists such as Verrocchio, Pollaiuolo, and Tribolo. In the centre of the room stand out well two busts in terra-cotta, one by Pollaiuolo representing a young warrior, the other by Verrocchio representing *Piero di Lorenzo dei Medici*.

SECOND HALL OF SCULPTURE. On the wall on the side of the door as we enter, nos. 236, 235, 234, Mino da Fiesole, three fine marble busts, life-size, of *Giovanni di Cosimo of the Medici*, *Rinaldo della Luna* and *Piero dei Medici*. Over the bust numbered 235 is placed a remarkable high-relief of Mino da Fiesole representing the *Virgin with the Divine Son*. On the wall facing the entrance and to our left is to be admired an exquisite high-relief by Matteo Cividale which represents *The head of Jesus Christ* when after the scourging he was presented to the populace. On the next wall: No. 198, by Desiderio da Settignano, fine bust of a young lady. No. 195, Francesco Laurana, bust, exquisite in finish, *Battista Sforza, Duchess of Urbino*. Nos. 192 and 186, Benedetto da Maiano, two small candelabra with four graceful children bearing festoons of flowers. No. 208, Benedetto da Maiano, statuette of *Justice*. No. 181, Andrea del Verrocchio, colossal bust of lady, fine work in every part but especially in the hands which are most beautiful. No. 146, Andrea del Verrocchio, colossal relief representing the *Death of Francesco Pitti Tornabuoni*. No. 179, Antonio del Rossellino, statue of *S. Giovanni*. In the centre of the hall, 226, Benedetto da Maiano, statue of *St. John the Baptist*. The trunk of the body and part of the left arm are covered by a goat skin and he holds in his right hand a crucifix made of two pieces of reed. The whole figure is marvellously modelled with great judgment of proportion, anatomical knowledge, and a profound sentiment. Thus this beautiful head with its thin lineaments and inimitable perfection of contour throws over the observer a fascination that constrains him to stand and gaze long upon it. No. 225, Iacopo Sansovino, *Youthful Bacchus*. This alert and chubby youth leans all his person on the right leg advanced, the other leg placed a little behind lightly resting upon the ground upon the toe. The body of the youth is rather inclined to the right side, the head held high and in fine position as he regards with complacency the cup overflowing with the generous liquid that he holds aloft with the right hand. In this fine work the soft elegance and whole attitude of the body

is as just as the connection of the limbs is accurate. No. 227, Bernini Lorenzo, bust, life-size, of *Costanza Bonarelli*. The beauty of the head cannot be expressed.

MEDAL ROOM. On the walls, Gobelin tapestry representing the *Attiring of Esther*, and other three canopies of Florentine manufacture. Along the walls and in the middle of the room are disposed cases containing a fine and valuable collection of medals, pieces of money and coins, by famous artificers of every nationality.

ROOM OF GLAZED POTTERY. A rich and fine collection of bass-reliefs in green terra-cotta by Luca, Andrea and Giovanni della Robbia. The most important for fineness of execution and richness of composition are: on the wall on the side of the entrance door, No. 25, Giovanni, *The Presepio*; Nos. 76, 74, 71, Andrea, the *Virgin with the Infant Jesus*; No. 69, Giovanni, valuable fragment of altar with Jesus and 4 saints; No. 64, fabric of Della Robbia, *The Virgin with the dead Christ and two angels*; on the next wall, no. 16, fabrics of Della Robbia, *The Presepio*; No. 48, Luca, *The Virgin adoring the Infant Jesus*; No. 45, fabric of Della Robbia, *The Ascension*; No. 44, Giovanni, *The Virgin with the Child Jesus*; Nos. 37 and 38, Giovanni, *The Deposition*, and the *Virgin enthroned between two saints and two monks*. In the middle of the hall there is a superb collection of majolica, from the famous manufacturies of Urbino, Gubbio and Faenza. In the first case we note: Urbino manufacture, painted Raphaelesque urn with handles of serpents entwined. Attributed to Guido Fontana Durantino, two bottles ornamented with figures, two trays of triangular form ornamented with grotesque mythological figures, and *Hannibal reviewing the army*. Attributed to Girolamo Lanfranchi, large vessel grotesquely ornamented, and in a setting in the centre a king enthroned surrounded by various personages. Between the first and second cases Murano manufacture, blue enamelled chalice of the XV century on which is represented *The triumph of justice*. In the second cases a porcelain medallion, said to be Medicean with portrait in bass-relief of *Francesco of the Me-*

*dici*. Three basins in the Spanish-Moresque of the XV century, Valenza manufacture. Attributed to Orazio Fontana, tray with the burning of Troy represented by the fire at Borgo, by Raphael. Third case containing a small but fine collection of rock-crystal vases, carved and engraved for the most part in the XVII century by Bohemian artificers in the service of the Medici. Fourth case: Pottery and porcelain of various epochs.

EXCURSION. Leaving the Museum let us turn to the left and go by way of piazza S. Firenze, the via dei Leoni and the via dei Castellani (G 6) taking the tram along the viali Circonvallazione in the piazza dei Giudici (G 6). On the opposite side of the Arno we notice the fine landscape on our right formed by the grouping of the houses on the Scarpuccia and S. Giorgio slopes and by the Piazzale Michelangiolo. For the description of the walk see page 23. Having arrived at the end of the line, that is in piazza degli Zuavi, we may take a walk through the Cascine (for description see page 22) along the avenue by the Arno, or by the other running along side the first, according to the temperature, as far as the piazzale del Re where we can take the tram back again into the city.

EVENING AMUSEMENTS. Every evening the Alhambra, a variety theatre in piazza Beccaria (public means of conveyance; the tramcars of the viali di circonvallazione starting from the piazza dei Giudici (G 6), and the omnibus that runs to Porta alla Croce from the piazza della Signoria (E 6); Gambrinus Hall, café-concerto, in piazza Vittorio Emanuele 5 (F 6); Cinematograph in piazza Vittorio Emanuele 5 (F 6). For the theatre programmes see the principal newspapers of the city day by day.

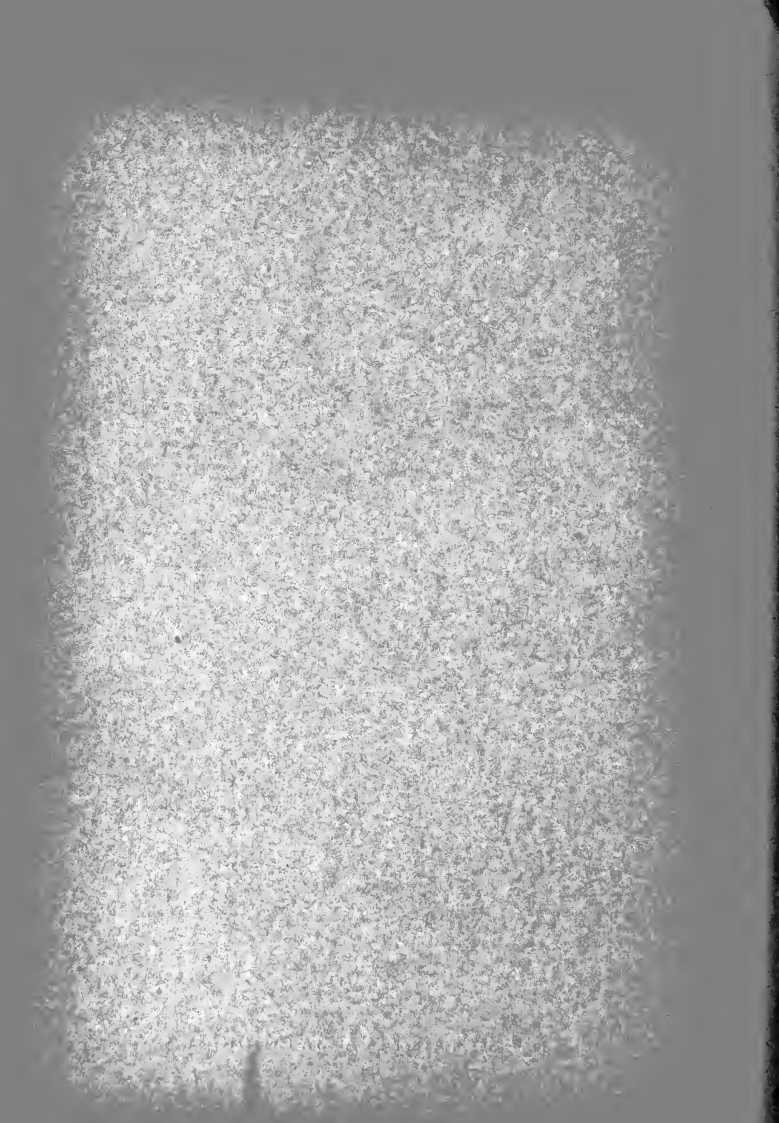
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## SECOND DAY (MORNING).

**Programme.** We shall visit all the places of interest the within polygon formed by the piazza del Duomo (G 5), by the via dei Cerretani (F 5), via dei Rondinelli (F 5), via dei Torna-



FACCIATA DELLA CATTEDRALE





buoni (E 6), lung'Arno Acciaiuoli (F 7), via Por. S. Maria (F 7), v. Vacchereccia (F 6), piazza della Signoria (F 6), and v. Calzaioli (F 6). Places of importance: Piazza del Duomo (G 5), p. degli Antinori (F 6), v. Tornabuoni (E 6), v. Porta Rossa (F 6), v. degli Strozzi (F 6), and p. Vittorio Emanuele (F 6).

**Piazza del Duomo** (G 5). It was originally very small and later was several times enlarged by demolishing the hovels very closely surrounding the cathedral. We naturally begin our visit by the most important edifice of the piazza and of the city, the

**Duomo** (*S. Maria del Fiore* - G 5). The origin of this famous monument is sufficiently well-described by citing the decree with which it is said the Florentines ordered its construction:

« Seeing that the highest wisdom of a people of great origin is to proceed in their affairs in such wise that the wisdom no less than the magnanimity of their labours is recognized in their material works, we hereby order Arnolfo, the chief artificer of our community to model or design the rebuilding of S. Reparata with the greatest and most sumptuous magnificence such as neither the industry nor the power of man can surpass, in as much as by the wisest of this city it has been said and confirmed in public and private council that matters of the Commune should not be undertaken unless the conception were worthy the one grand heart as it were, of many citizens whose souls are united in a single purpose ».

The foundations were blessed in 1298 by Cardinal Peter Valeriani, legate of Boniface VIII. Giotto, A. Pisano, Francesco Talenti, Taddeo Gaddi, Orcagna and other skilful artists continued the work of Arnolfo, and finally Brunelleschi with his admirable cupola rendered it one of the finest structures of modern times. The interior is covered with marble of various colours. In 1875 the architect prof. De Fabris (d. 1883) began the construction of the facade, which was completed by public subscriptions. In 1883 it was decided that the facade should be basilical, and the works were continued under the direction of the architect Del Moro (d. 1897). It was finished in 1886 and solemnly unveiled on the 12th of May 1887.

We will begin the description by the facade passing next to the sides and then to the interior of this famous edifice.

**FRONT. Principal Door.** At the top of the pediment or tympanum there is a tabernacle with a *Virgin and Child* by Sarrocchi. In the centre of the pediment a large bas-relief by Passaglia representing the *Virgin seated surrounded by seraphs, with magistrates of the Florentine Republic, various saints, and other personages*. In the triangles at the ends

of the ends of the pediment are the seven priests sounding trumpets, by Giovanetti. In the final pinnacle of the small pilasters, the statues of *Pope St. Leo the Great*, by Raf. Romanelli and of *Pope St. Gregory VII* by Galli. On the four angular columns of the same pilasters, the statues of *St. Callistus I*, *St. Celestino*, *St. Jerome* and *St. Bonaventura*, by Sodini. Facing the same pilasters four medallions with centre figures representing *Moses*, *David*, *Solomon*, and *Isaiah*, by Passaglia. The mosaic of the lunette representing *Jesus enthroned with the Virgin and several saints*, is by Barabino, by whom are also the designs of the mosaic over the side doors executed by the Società Musaica Veneziana. In the architrave under the lunette, *St. Joseph*, half-figure in bass-relief, by Passaglia, who executed also the seven medallions representing saints and holy men of Florence that are to be seen in the archivault and vertical plinths of the door. In the same plinths below are two statues *S. Zanobi*, *S. Reparata* by Amalia Duprè, the first however after the model left by her father G. Duprè. The author of the beautiful and gigantic door of bronze, that weighs about 14 tons and is 7.85 metres high and 3.84 broad is the celebrated artist, still living, known as Prof. Augusto Passaglia. The work of casting it was entrusted to the renowned Florentine foundry of Papi.

Three-fifths of each leaf of this door are occupied by a large high-relief. The subject of the composition of the left leaf is the *Proclamation of the Immaculate Conception of Mary*. The Virgin with her arms folded upon her bosom sits in a beautiful attitude in the midst of a halo of seraphims. To the right are St. Peter (who is the finest figure in the whole relief in the foreground) declaring the dogma of the Immaculate Conception, symbolising the Roman Pontiff, and the saints Joseph and John the Baptist, nearer witnesses to the purity of the Virgin. The figure standing to the right of the Virgin and corresponding to St. Peter is St. Paul, the protector apostle of the dogma and of the Faith, symbolised by the figure of a woman kneeling at his feet. The figure behind St. Paul representing the most celebrated theologians

of the middle of the last century, upholders of the dogma of the Immaculate Conception, such as Giovanni Perrone, P. Gualtieri, Antonio da Rignolo, Mariano Spada and Carlo Pasaglia. In the niche at the base of the tabernacle enclosing the large bass-relief is placed a half-figure of an angel who holds unfolded a papyrus with the writing *Maria sine labe originali concepta*; still lower in a square setting is a group of singing angels symbolising sacred music.

The subject of the composition of the high relief to the right is the *Coronation of the Virgin*. In the centre of the composition in the midst of a choir of seraphs, with her hands joined together and her beautiful person held in humble attitude, sits the Virgin waiting while the Creator places the crown upon her head. The symbolical figures below are several patron saints of Tuscany who witness the glory of the Virgin. As in the other leaf, in the base of the tabernacle there is a half-figure, an angel holding a papyrus bearing the writing: *Coronavit eam Dominus, corona aurea*. Below in a square setting a group of singing angels symbolising sacred music. Under and over each of the large high-reliefs already described there is a small rectangular panel bearing three little tabernacles with half-figures of sibyls, the four greater prophets, four doctors of the church and two saints. The six panels of the leaves are united by rich clusters of mouldings, and carvings and by little tabernacles containing small statues of prophets and sibyls.

Right lateral door: At the apex of the pediment, *statue of Samuel*, by Tassara. In the pediment, in bass-relief, the *Virgin of Sorrows* by Gallori, and *Angels with flowers* by Zocchi. In the tabernacles of the small pilasters the statues of *Abraham*, *Sara* and *Isaac*, by A. Cecioni. In the lunette in mosaic, *Faith enthroned*, and *artisans of the old Corporations of art*. The bass-relief of the architrave is by Zocchi and represents *St. Luke the Evangelist*; those of the archivault and plinths represent, in the centre, *St. Elizabeth*, at the sides, six angels, and in the vertical plinths the rebellious angels, and are the work of Gallori and Zocchi. The

bronze door is the truly admirable work of prof. G. Cassioli (living). The two leaves are each divided into three compartments, the central one being the largest, and the two others small and square at the extremity. The bass-reliefs of the square compartments represent, beginning at the top and to the left of the observer: *The Virgin Mary foretold by the Eternal Father in the expulsion of Adam and Eve from the terrestrial paradise* — *The visit of St. Elizabeth* — *The rest in Egypt* — *The Annunciation*. The two beautiful high-reliefs enclosed in the two small tabernacles in the central compartments represent the *Assumption of the Virgin* and the *Birth of the Virgin*, on the left and right respectively. All these high and low reliefs are framed in sober and elegant moulding enclosing ornaments of exquisite taste and very fine statuettes of prophets and saintly men and women. This door cast under the immediate superintendence of the artist is composed of bronze of the finest quality, and weighs about 7000 kgs.

The left lateral door: At the apex of the pediment the statue of *Aaron* by Tassara. In the pediment, in bass-relief, *Ecce Homo* by Passaglia, and angels by Paganucci. In the tabernacles of the small pilasters the statue of *Adam and Eve*, by Lot Torelli. In the lunette, in mosaic, *Charity* enthroned and the founders of many Florentine religious orders. The bass-relief of the architrave represents *St. Mark the Evangelist* and is a work of Passaglia, and those of the archivault and plinths represent in the centre, *Zaccaria*, and at the sides, several angels, and are by Paganucci. The bronze door is the extremely fine work of prof. Augusto Passaglia (living) and the casting by the Papi foundry. The centres of the two leaves are occupied by two fine high-reliefs representing, on the left, the *Marriage of Joseph and Mary*, on the right the *Presentation in the temple*. Between and below those two compositions are four very beautiful figures in high-relief representing, commencing from the top to the left of the observer: *Humility*, *Temperance*, *Prudence*, and *Faith*. The admirable statuettes in the mouldings and frame of the various compart-

ments represent the saints who have given the greatest impulse to the catholic religion. Figuring well too are angels singing the praises of the Virgin, and ornamentations in excellent taste and imposing style. In the tabernacles of the four great pilasters are four statues of interesting personages in the history of the edifice, namely *Cardinal Valeriani* by Salvini. *Bishop Agostino Tinacci* by Cambi, *Pope Eugenio IV* by Consani, and *Archbishop S. Antonino* by Bortone. In the panels at the bases of the same tabernacles, four half-figures of angels in bass-relief by Gio. Magi. At the sides of the tabernacle where the principal door ends, are the statues of the twelve apostles, namely: *St. Matthias*, by Ximenes; *St. Jude son of James*, by Lucchesi; *St. Simon*, by Rinaldo Carnielo; *St. James the younger*, by Bortone; *St. Thomas*, by Paganucci; *St. John*, by Zocchi; *St. Peter*, by Gallori; *St. Andrew*, by Pagliaccetti; *St. James the elder*, by Costa; *St. Philip*, by Cartei; *St. Bartholomew*, by Fantacchiotti and *St. Matthew*, by Passaglia.

In four medallions, in the triangular corners about the rose-window of the central nave are represented *Galileo*, *Marsilio Ficino*, *Amerigo Vespucci* and *Paolo Dal Pozzo Toscanelli*, works of A. Galducci; in two other medallions, in the lateral divisions of the same window, *Niccolò Acciaiuoli* and *Filippo Scolari*, called *Pippo Spano*, by Passaglia. In the zone above the rose-window of the central nave fourteen partitions with half-figures in bass-relief, representing as many illustrious men executed by various artists. Higher still is another large medallion with the *Eternal Father*, by Passaglia.

SIDES. Over the door near the Campanile, there is a *Virgin* by Niccolò Aretino; over the next, a *Virgin and two angels* believed to be by G. Pisano. On the north side over the door nearest the entrance, a *Virgin* attributed to Iacopo della Quercia and over the second. the *Assumption*, bass-relief by Nanni d'Antonio di Banco, two statues by Donatello, and in the lunette a beautiful *Annunciation* in mosaic, by D. Ghirlandaio. The doors also merit observation on account of their elegant ornamentation.

INTERIOR. The beautiful stained-glass windows of the chapels, and the larger part of those that are in the rest of the church, were executed by Bernardo de' Vetri and by others, from the designs of Ghiberti and by Donatello. The design of the tessellated pavement is attributed to Michael Angelo, Banco d'Agnolo and Francesco da S. Gallo. Over the large door is seen a *Coronation of the Virgin*, mosaic by Gaddo Gaddi; at the two sides several angels by Santi di Tito. Over the door to the right there is an equestrian portrait of *Niccolò Maurizzi da Tolentino* by Andrea del Castagno. On the door to the left another painting by Paolo Uccello, an equestrian portrait of the Englishman *Hawkwood known as Aguto*, who served under the Republic. To the right of the central door, statue of *Boniface VIII* formerly existing in the old front of the cathedral, to the left the fine sarcophagus of Bishop Orso of Fiesole. Right aisle: *Monument by Brunelleschi*; the bust is by his pupil Ant. Cavalcanti called Buggiano. *Monument of Giotto*; the bust is by Benedetto da Maiano. The design of the holy-water basin is attributed to Giotto. The *Mausoleum of Marsilio Ficino*; the bust is by Andrea Ferrucci. Tribune on the right: statue of *St. Philip* and *St. James*, by G. Baldini called Dell'Opera. Pictures of the chapels, by Bicci di Lorenzo. Above the door of the Sacristy, an *Ascension*, a fine work in terra-cotta by Luca della Robbia. It was to this Sacristy that Lorenzo de' Medici fled to escape the conspiracy of the Pazzi. In the central chapel, dedicated to S. Zanobi, there are a silver tabernacle by F. Bambi, and bass-reliefs on the shrine of the saint well worth observing. Statues: *St. Matthew* by Donatello, *St. Mark* by Niccolò Aretino and *St. Peter* by B. Bandinelli. The octagonal choir was constructed from the design of Giuliano di Baccio d'Agnolo and ornamented with reliefs by Bandinelli and his pupil G. Bandini, called Dell'Opera. Behind the high-altar, a *Pietà*, an unfinished group by Michael Angelo. On the door of the other sacristy are two bronze bass-reliefs by Luca della Robbia. The *Resurrection* above the door is by the same artist. In this sacristy there is a marble basin sculptured by Buggiano with a frieze of children supporting garlands by Donatello. Tribune

to the left. Paintings by Bicci di Lorenzo. The picture in the Chapel of St. Joseph is by Lorenzo di Credi. On the pilaster of the cupola, statue of *St. James the Elder* by Iacopo Sansovino. On the wall to the left a painting by Domenico di Michelino representing Dante with a view of Florence and in allusion to his poem, the only monument that the Republic raised in 1465 to the Divine Poet so unjustly exiled by them. Statue of Poggio Bracciolini representing an apostle by Donatello. The bust of *Antonio Squarcialupi*, music-master, by Benedetto da Maiano. The bust of prof. *De Fabris* by Consani. The choir-books contain precious miniatures by Fra Eustachio, by Monte di Giovanni, by Attavante and others.

Before leaving this grand church we shall give a short description of the origin of the cupola which we should earnestly recommend those whose interests or tastes lie in this direction to visit. The idea of the cupola was already in the design of Arnolfo, but not in the gigantic proportions that Brunellesco wished to give it. It was he who conceived the idea of adding the four exterior tribunes, and in order to greatly elevate his cupola thought of supporting it by means of a new drum 12.26 metres high, in the sides of which were to be opened large eyes that would admirably illuminate the interior. The difficulties that Brunelleschi had to surmount to accomplish his purpose against a great number of artists opposed to him were so numerous and of such a kind that would have disheartened any man other than Brunelleschi. At last he succeeded in obtaining the preference and continued his work as far as the lantern, of which he made the design but which his death in 1446 prevented him from seeing completed. This cupola rises about 3 metres higher and is about 3 metres larger in circumference than the one of St. Peter's at Rome, and although it has several times been struck by lightning has always remained intact. Cosimo I, ordered the painting to be done by Vasari after whose death it was continued and completed by Fed. Zuccheri.

In conclusion we give the dimensions of this church: Length 154.95 metres, breadth of transept 92.79 metres; breadth of nave 40.67 metres, height from floor of transept to the cupola

114.34 metres; area occupied including the campanile, 9230.50 sq. metres.

For the finest photographs visit the establishment of F. PINEIDER in piazza della Signoria.

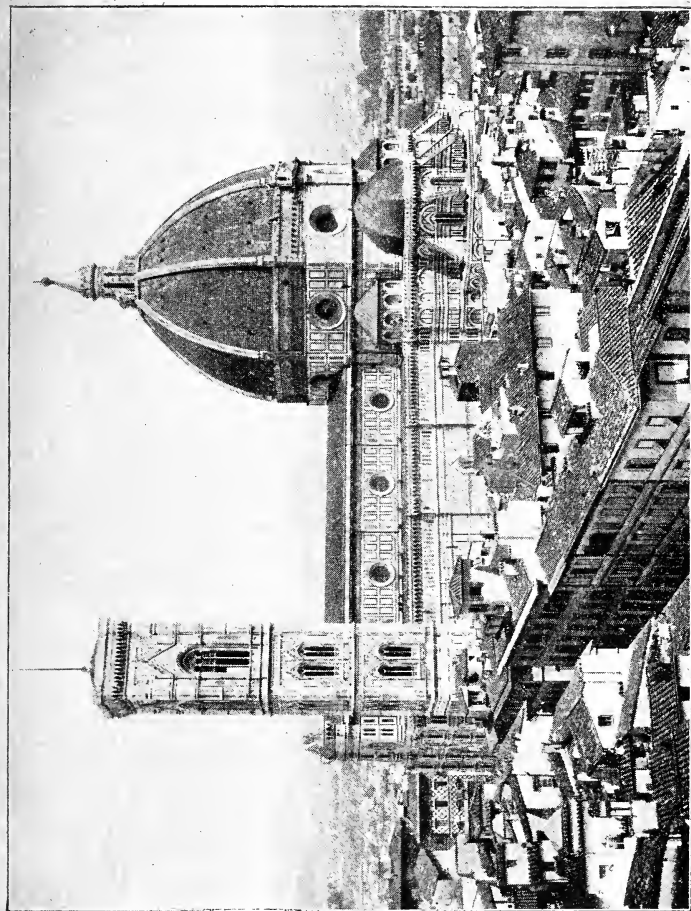
**Campanile.** The first stone of this wonderful work that owes its origin to the great genius of Giotto was laid in 1334, and the building was continued after his death by A. Pisano, F. Talenti and T. Gaddi the last of whom rejected the idea of a pyramid that should have risen about 10 metres in height surmounting the tower. The tower is 85 metres in height and encased in marble of various colours.

The first line of bass-reliefs, counting from the base, represents the *Creation of Adam*, the *Creation of Eve*, and the beginning of the Arts and Sciences. Those on the front, those facing the Misericordia, and on the side on which the door of the campanile is situated, are by Andrea Pisano; those on the wall looking toward the side of the church are partly by Giotto, and partly by Luca della Robbia. A second line of bass-reliefs represents the *Seven Virtues*, the *Seven works of Mercy*, the *Seven Planets* and the *Seven Sacraments*. These last are attributed to Giotto, and others are works by Andrea Pisano, by whom are also the statuettes over the door and probably the small door on the side toward the church with the Virgin that adorns it. To form this door one of the bass-reliefs representing the *Sacraments* has been mutilated. Above are 16 statues. The first three of these on the principal face are by Donatello, the fourth by Gio. di Bartolo surnamed Rosso. The most beautiful is *King David* totally bald, called the *Zuccone*. On the southern face, *four prophets*, three by Andrea Pisano, and the other attributed to Giotto. On the eastern face, four saints, two by Donatello and two by Niccolò Aretino. On the northern face four statues by Luca della Robbia and Gio. di Bartolo surnamed Rosso.

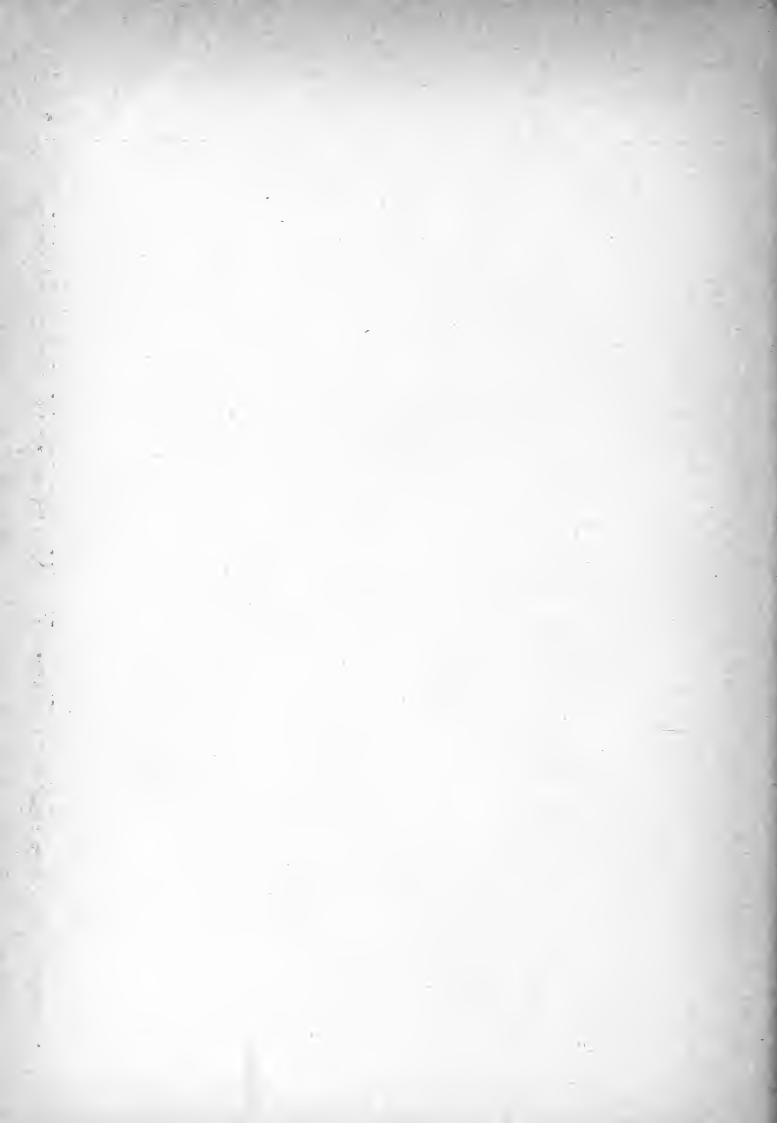
Now let us turn our steps towards the edifice facing the Duomo, the beautiful San Giovanni, or

**Battistero** (Baptistery) (F 5). This octagonal edifice said to have been constructed in the VII century with the materials of an ancient temple was the cathedral until 1128. It was restored and covered with marble by Arnolfo (1293). Formerly the roof was open in the centre like the Pantheon of Rome, but in 1550 was closed by means of the lantern.



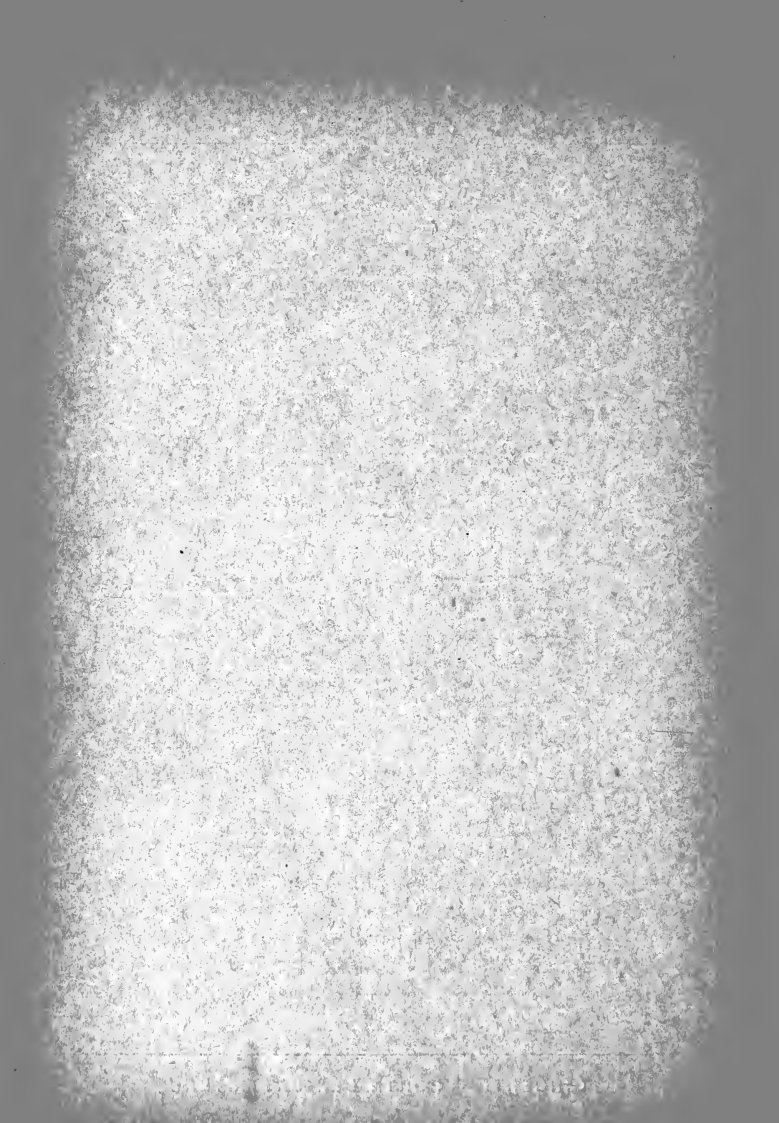


LA CATTEDRALE DA S. MICHELE





GHIBERTI — PORTA DEL BATTISTERO



Especially deserving the attention of the traveller are the marvellous bronze gates so celebrated in the history of Art. The one to the South of which the bass-reliefs depict the *Life of St. John the Baptist*, is by Andrea Pisano. The bronze ornaments at the side of the door are by Ghiberti. The bronze statues above are by Vincenzo Danti. But the door by Andrea Pisano was by far surpassed by the stupendous masterpiece executed by Ghiberti, the door looking towards the Duomo which Michael Angelo declared worthy of being the Gate of Paradise. Ghiberti finished the work in 1452. The subjects of the ten compartments forming the door are: *The creation of man. The punishment of labour after the driving from Paradise. Noah after the deluge. The promise made to Abraham, and the sacrifice on the mount. Esau selling his birth-right. Joseph and his brothers. The giving of the law on Mt. Sinai. The walls of Jericho. Battle with the Ammonites. The Queen of Sheba in Solomon's palace.* The statues above the door are by Sansovino. The angel was sculptured from the antique model by Innocenzo Spinazzi. The two porphyry columns were given to the Florentines in 1200 by the Pisans out of gratitude for the succour received from the former in the war against the Lucchesi. The north door, also by Ghiberti, who finished it in 1424 after 20 years work, contains the *History of Jesus Christ up to the Ascension.* The three statues and the ornaments are by Gio. Fr. Rustici. In the competition for the construction of these doors Ghiberti, a youth of only 23, was preferred although the first artists of the time such as Brunellesco, Iacopo della Quercia, and Simone da Colle, entered the competition.

INTERIOR. The mosaics of the cupola are by Andrea Tafi, Apollonio, Iacopo franciscan friar, Taddeo and Angiolo Gaddi, Domenico Ghirlandaio, Alessio Baldovinetti etc. The former baptismal font occupied the centre of the church; the present one is believed to be by Giovanni Pisano. The *Monument of B. Cosica*, Pope Giovanni XXIII, to the left of the high-altar, is by Donatello. The statue of *Faith* is by Michelozzi. The statue of *St. John*, the angels over the high-

altar, and the bass-reliefs of the Presbytery are by Girolamo Ticciati. The wooden statue of *Mary Magdalene* to the left of the door by Andrea Pisano is by Donatello.

Let us retrace our steps a little to the end of via Calza-  
ioli (F 6). At the corner of this street to the right of the  
observer, gracefully attracting the attention is the beautiful

**Loggia del Bigallo** (F 6). It was built in 1351 by the Captains of S. Ma-  
ria della Misericordia. The artist of this most elegant loggia is unknown,  
but it is not improbable that the design is Orcagna's. Uncertain also are the  
names of the artists of the fine pictures it contains. It was restored in 1865  
and 1882.

On the opposite side of the street, but facing the piazza  
del Duomo the praise-worthy Charitable Institution of the

**Arciconfraternita della Misericordia** (F 6) has its seat.  
This charitable Society, founded by Piero Borsi in 1244, exists for the  
purpose of carrying to the hospital people injured by accident, or those sick  
who cannot remain in their own homes. It also assists the sick at home and  
interests itself in short in all works of charity.

Making the circuit of the piazza, going towards the back  
of the cathedral, we find in the building bearing the number  
31 two statues by Pampaloni (present time) representing *Fi-  
lippo Brunelleschi* and *Arnolfo di Cambio*. A little farther,  
set in the plinth of the building bearing the number 29, a  
reddish marble slab with the inscription:

**SASSO DI DANTE** (Dante's Stone). It is said that this stone  
is the remnant of a block of marble that existed in the  
whereabouts in the time of Dante Alighieri, and that the Di-  
vine Poet was accustomed to sit here in the fine Summer and  
Autumn evenings.

We will pause for a moment at the corner of via dell'Ori-  
volo and via del Proconsolo (G 6) to admire the fine

**Perspective** that is offered by the imposing effect of the  
cathedral and its campanile seen as a whole. Let us advance  
for a little distance along the via dell'Orivolo to no. 45. The  
building bearing this number is the

**Palazzo della Banca d'Italia**, built in 1865 by the archi-  
tect Cipolla. It is of fine and beautiful proportions. In front,  
bearing the number 24, is the

**Notarial Archive of Contracts.** Built in the present epoch in imitation of the style of the XIV century. Re-entering the p. del Duomo and keeping to the right we reach no. 24

**Museum of S. Maria del Fiore.** P. del Duomo 24 (G 6) (Open daily from 10 to 3. Entrance 50 c. Sundays free).

OVER THE ENTRANCE DOOR. Giovanni Bandini, bust of *Cosimo I of the Medici*.

COURT. Two pilasters surmounted by lions. Tuscan art of the XV century. *Bust of the Saviour*.

VESTIBULE. *Bust of Filippo Brunelleschi* executed from a mould by Andrea Cavalcanti. Bust of himself by Baccio Bandinelli.

ROOM I. An interesting collection of bass-reliefs, statuettes, columns, capitals, and other fragments of sacred and profane edifices, some belonging to the first century B. C. and the rest to the XIV, XV, XVI and XVII centuries of the christian era.

STAIRCASE. Art of the XII century in the style of Cosmati: 58, architrave and lunette with mosaic ornamentation. Tuscan art of the XVI and XVII centuries: 59, 61, 62, 64, 66. Five marble busts representing *Roman personages*, Baccio Bandinelli and Giovanni Bandini. 68, twenty-four marble bass-reliefs of saints and prophets. Neri di Bicci, 69 and 70, two frescoes representing the heads of two of the apostles.

ROOM II. This room in which works of the highest merit are exposed is undoubtedly the chief attraction of this small museum. On the wall to the right as we enter stands out imposingly the never too highly praised organ loft, no. 71, executed in 1421 by Luca della Robbia. In this famous work not only do we admire the graceful and natural position of the singing and dancing children that renders the sculptures most beautiful but also the admirable architecture. Indeed the different mouldings that compose the ogee and other parts of the loft are of exquisite taste; the brackets that support all the little monument strike the eye by the beauty of their form, and the variety and charm of their ornamentations, and so harmoniously beautiful are the parts of this

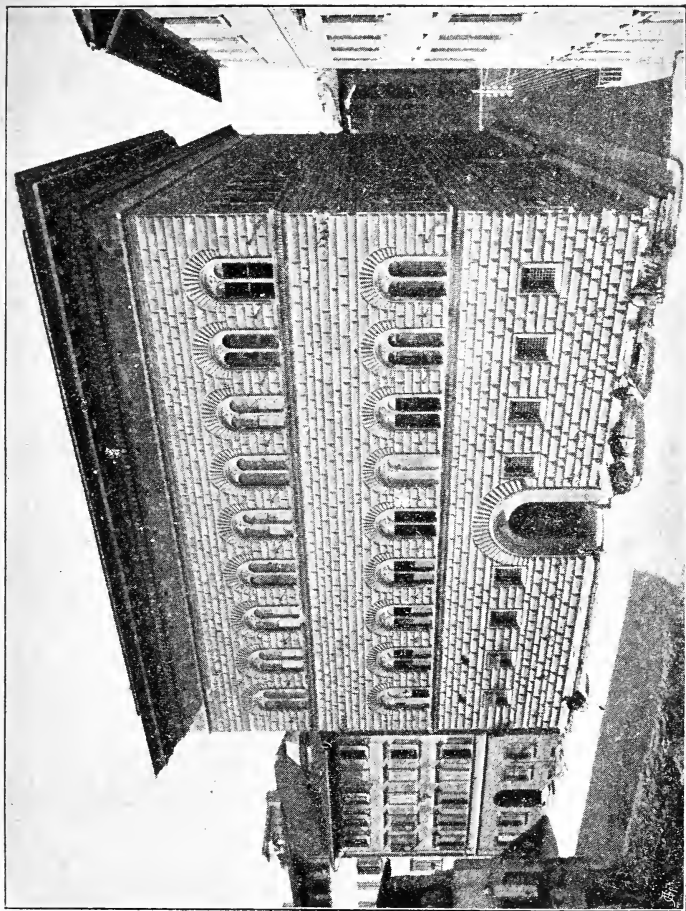
marvellous work regarded as a whole that we do not know which to admire the more in the artist, the architect or the sculpture.

Another wonderful masterpiece is the altar front, no. 97, placed against the wall facing the entrance door. It is of massive silver ornamented with bass-reliefs that represent the *History of St. John the Baptist*. This truly surprising work was begun in 1366 by Betto di Geri and Leonardo di Giovanni, and suspended in 1368, then it appears recommenced by Betto di Geri, Cristoforo di Paolo and Michele di Monte in 1377, after which year it was suspended again till 1387 when it was continued by Cristoforo di Paolo, and in 1477 by Antonio del Pollaiuolo, by Bernardo Cennini, Antonio di Salvi, Francesco di Giovanni and Andrea del Verrocchio. It was completed in 1480. The statue of *St. John the Baptist* that occupies the niche in front of the altar was executed by Michelozzo in 1451. On the next wall, no. 72, is a third beautiful masterpiece, the organ loft executed by Donatello for the *Opera di S. Maria del Fiore*. This work is well worthy of competing with the other placed opposite to it, the organ loft of Della Robbia. The bass-relief that runs around three sides of the loft is of rarest beauty. It represents a dance of children with beautifully proportioned limbs, in attitudes at once graceful, natural, and varied. Fine too is the architecture of this admirable work, so fine that in it Donatello appears as good an architect as a sculpture. The rest of the objects exposed in this room are of a certain artistic importance.

SMALL PASSAGE. III, Inscriptions on slabs of pewter. 112, bronze measures that bear the date 1615. 113, tools, vessels, and utensils that were used to lay the stones of the cathedral in 1860.

ROOM III. Here are collected the models and designs of the plans made for the construction of the Duomo and the external decorations for the drum of the cupola. There are besides the designs for the building of the facade of the Duomo. Leaving the museum and keeping to our right, we





PALAZZO STROZZI



stop at the building that forms the corner of this street and the via dei Servi and on which is the

**Tablet and Bust of bronze of Donatello**, modelled by prof. Mancini and cast by the Fratelli Galli, placed here in 1887 to commemorate that here the great artist had his shops. Beyond the corner of the via dei Martelli by the side of San Giovanni is the

**Column of St. Zanobi** placed here in memory of a miracle that happened in the 13<sup>th</sup> century while the remains of this saint, a Florentine Archbishop, were being transported. Facing the column, in the building numbered 10, is a very beautiful marble door. In the neighbouring via Borgo S. Lorenzo to the right, in the building numbered 4, there are the

**Tablet and Bust of Giuseppe Dolfi**, sculptured by Vittorio Caradossi (present epoch). Parallel to the back of S. Giovanni and numbered 3 there rises the

**Palazzo Arcivescovile** (palace of the Archbishop, Piazza del Duomo N. 3 - F 5). It was built in the XVI century from the plans of Dosio, and restored and enlarged during the episcopacy of Cardinal Agostino Bausa. Let us pause for a moment at the corner of this palace by the door opening on the v. dei Pecori to enjoy the

**Prospect** offered from this point of view by a portion of the facade of the Duomo, the Campanile of Giotto, and the cupola of Brunellesco.



## SECOND DAY (AFTERNOON AND EVENING).

**Programme.** Via Por S. Maria (F 7), v. Calimara (F 6), p. Vittorio Emanuele (F 6), v. dei Cerretani (F 3), v. dei Rondinelli (F 5), v. Tornabuoni (E 6), via degli Strozzi (F 6), and via Porta Rossa (F 6).

We will commence our morning's ramble in

**Via Por S. Maria (F 7).** This street, which runs from the Ponte Vecchio, being situated on the grand artery that unites the Porta Romana with the centre of the city is full of com-

mercial movement. From a modern point of view this street is of no special interest possessing neither fine shops nor palaces, but this is compensated for by the ancient character which it well maintains. It possesses not a few towers of the 13<sup>th</sup> and 14<sup>th</sup> centuries. Leaving the Ponte Vecchio behind us we will follow the via walking on the right side, then turning the first corner we come out upon a piazzetta in which is situated the ancient

**Church of St. Stephen** (Piazzetta of the same name - F 7). It is thought to have been erected in the VII century. The architectural style of the first construction is well preserved only in the facade. In the interior the things of importance are: an altar-piece in bronze by F. Tacca, representing *The stoning of St. Stephen*, a *S. Niccola* by M. Rosselli, a *Santa Cecilia* by Curradi. In the choir, a *St. Stephen* by Cieco da Gambassi. Returning to the v. Por S. Maria we will continue as far as the corner of the neighbouring v. Vacchereccia where we will stop for a moment to glance at the prospect from the

**Point of view** offered us by the Palazzo Vecchio on the side of the p. della Signoria and by the Ponte Vecchio on the side of the v. Por S. Maria. Continuing a little further we come out upon the

**Piazza di Mercato Nuovo** (F 6). This piazza is entirely occupied by the Loggia of this name, constructed by Bernardo Tasso in 1547. The bronze boar, the work of Tacca is a copy of the one in marble existing in the Uffizi Gallery. The two statues on the East represent *G. Villani* and *B. Cennini* and are by G. Trentanove and E. Mancini respectively; that on the North represents *Michele di Lando* and is by A. Bortone. Close to this piazza in the alley Capaccio and meriting the attention is situated the

**Palazzo of the Guild of Silk** of the XV century. On the side that overlooks the piazza there is a very handsome terrace, the construction of Vasari. From the P. di Mercato Nuovo we will pass to the neighbouring

**Via Calimara** (F 6), a most ancient and historical street as in the prosperous times of the Republic it was the centre of the trade and commerce that contributed so much to the utility and dignity of the city. After the enlargement towards 1890 this street took quite a modern aspect and its ancient character is preserved only in the

**Palazzetto of the Guild of Wool (F 6)**, a construction of the XIII century. It has lately been restored. The interior, from the cellars to the highest floors is decorated with mural pictures. On the opposite side and at the corner is a very fine tabernacle, called *della Tromba*, of the XIV century. From the via Calimara we enter upon

**Piazza Vittorio Emanuele (F 6)**. This locality is also very ancient and full of historical associations for it was here that the old market and the Ghetto existed, that strange collection of fine palaces and many other artistic structures, of squalid hovels and old towers. Towards the equestrian statue existed the *Loggettina del pesce* (fish-market) by Vasari, and towards the v. Calimara a stone column formerly surmounted by the statue by Donatello, representing *Abundance* (fallen in 1731 and replaced since then by a mediocre statue by Caccini). The destructive axe demolished many things of art that perhaps (had those who were appointed to the re-organisation of this part of the city used a little more wisdom) could have been saved without lessening the convenience of the thoroughfares for traffic, or detracting from the dignity of the constructions. Now this piazza is surrounded by palaces of modern aspect, deprived of taste and originality. In the centre rises the

**Monument to Victor Emanuel II**, erected in 1890 and executed by a contemporary artist prof. Emilio Zocchi. The finest part is the admirably modelled horse. Let us pass along the neighbouring via dell' Arcivescovado noticing on the right one of the entrances of the Berlitz School of Languages, and along the side of the piazza del Duomo close by the palace of the Archbishop, and turn to the left into the

**Via dei Cerretani (F 5)**, a fine wide street flanked by handsome and aristocratic residences and fine shops. The only thing of special interest in this via is the

**Palazzo Martelli** (next to the palace numbered 3 - F 5). It should be completely restored being much disfigured. It is a construction of the XIV century. Let us continue as far as the first corner where we will turn to the left to visit the

**Church of S. Maria Maggiore** (Piazza of the same name - F 6). This church built in the X century and enlarged in the XIII by Buono was brought to its present state by Buontalenti and Silvani in the XVI century. In the interior are a picture by Cigoli, frescoes by Poccetti and by Volterrano; the pictures on the pilasters to the right are the work of the XV century. Apart from what the architects have added from time to time this church presents one of the most ancient models of Florentine architecture. At the present moment restorations are being undertaken to give the church its ancient appearance, the works of the larger chapel have already been completed, and the beautiful window in this chapel that was built up has been re-opened.

Let us return to the *via dei Cerretani* and continue along this street as far as the first corner on our left, taking which we enter the

**Via dei Rondinelli** (F 5). Though not very wide it is very elegant in aspect being lined by palaces of fine appearance and luxurious shops. From this *via* we pass into the

**Piazza degli Antinori** (F 5), a piazza extremely small in proportions but containing two important edifices.

**Palazzo Antinori** (piazza of the same name 3 - F 5), architecture attributed to Giuliano da S. Gallo, to Brunelleschi and to Baccio d'Agnolo.

**Church of S. Gaetano** (p. degli Antinori - F 5). This church built in the XVII century, is a work of the decadence. The bass-reliefs and the statues of the interior are by Foggini, Piamontini, Fortini, Novelli, Pettrossi and Cateni. The bronze *Crucifix* of the choir is by Francesco Susini. The silver tabernacle is the work of Benedetto Petrucci. Pictures by Vannini, Vignali, Boschi, and others. From the piazzetta degli Antinori we enter

**Via Tornabuoni** (E 6), the finest and most aristocratic part of Florence. It would be difficult to find another *via* so lined with palaces of such historical and artistic importance. Returning along the *via* keeping to our right, the first important edifice that we notice is the

**Palazzo Larderel** (v. Tornabuoni, 19 - E 6). The fine architecture of imposing and harmonious lines is by Dosio who lived in the XIV century. Also worthy of attention are the other palaces on this route bearing the numbers 7, 5, 3, 1. Next to the building bearing this last number rises the beautiful.

**Church of S. Trinita** (v. Tornabuoni, 1, E 6). It was built in 1250 by Niccolò da Pisa. In the XVI century Buontalenti added to it the present facade in a style of architecture bearing little relation to the interior. The bass-reliefs over the larger door, a *Pietà*, and the statue of *St. Alexis* in a niche to the right of the church are by G. Caccini.

The interior formed of three naves with five arches to which correspond five chapels. We shall note the following things of interest: Strozzi Chapel first in the left nave, with good pictures by Bernardo Poccetti and sculptures by Caccini. Originally this chapel was all storied with pictures by Puccio Capanna which were scattered in the XVII century reducing the chapel to its present state. In the third chapel, on the wall to the left of the observer, there is a fine sarcophagus, 1440, with the recumbent figure of *Niccolò Davanzati*. In the fourth chapel, on the altar there is a good panel of the XIV century, representing the *Coronation of the Virgin*. Against the wall to the right of the observer is the tomb of the celebrated historian of the XIV century, *Dino Compagni*. In the fifth chapel, on the altar, is a coloured statue representing *Mary Magdalene penitent*, begun by Desiderio da Settignano and finished by Benedetto da Maiano. In the second chapel, to the right of the high-altar over the door to the left of the observer is to be admired a fine marble monument with a reclining statue, a bass-relief representing *Jesus between the Virgin and St. John* and with ornaments in glazed terracotta. In the next chapel the altar-piece is formed by a fine bass-relief in bronze, representing the *Martyrdom of St. Lawrence*. The principal chapel is adorned with a beautiful large biforate-window and a fine marble altar with a fine top of the XIV century, representing the *Holy Trinity between four*

*saints*. The chapel most deserving our attention in this church is that of Sassetti situated to the left of the principal chapel and near the sacristy. It contains beautiful frescoes by Domenico Ghirlandaio, executed in 1485 and representing *many events in the life of St. Francis*. The fresco on the outer wall above the arch represents the *Tiburtine Sibyl calling upon the Emperor Ottavius to worship Christ*. In the fifth chapel of the right aisle we admire a magnificent altar sculptured by Benedetto da Rovezzano. This chapel painted in the XIV century by Lorenzo Monaco was disfigured in the XVII century and restored in 1889. The third chapel, closed by a fine wrought-iron gate, and all decorated with frescoes of the XIV century possesses a very beautiful altar-table by Lorenzo Monaco, representing the *Annunciation*. The architecture of the presbytery is by Buontalenti; *St. Peter walking on the water*, by C. Allori; *St. Peter receiving the keys of Paradise*, by Empoli; *Jesus in the garden*, by M. Roselli. During the last few years this church has been renewed and brought back to its ancient splendour by the architects Castellazzi and Del Moro (both now dead) and by prof. Conti (also dead) and Burchi, to whom are due the restoration of many ancient frescoes disfigured in 1600. Facing the church of S. Trinita stands the majestic and imposing

Palazzo Feroni, formerly the Castle of the Spini family (via Tornabuoni 4, E 6). It is to have been built by Arnolfo di Cambio. It belonged formerly to the Spini and afterwards to the Feroni, and has also been occupied for a time as the residence of the Municipality.

After the palazzo Pretorio and that of the Signoria, this palace may be said to be the most characteristic monument of that epoch. The work of restoration that brought it to its pristine state was completed in 1874. There are several frescoes by Poccetti.

By the side of the palazzo Feroni is the

Via Borgo SS. Apostoli (F 6) which is worthy of observation for its specially antique appearance. It is long and narrow and lined by palaces of the XIV and XV centuries, almost all more or less disfigured. The one numbered 10 is fairly well preserved. The one numbered 15 merits special attention; it is the



**Palazzo Rosselli Del Turco** (b. SS. Apostoli - F 6) built towards the end of the XV century by Baccio d'Agnolo. By the side of this palace opens the piazzetta del Limbo where the

**Church of SS. Apostoli** (F 6) (p. del Limbo 7) is situated. This church is believed to have been constructed towards the close of the VIII century. The door is by Ben. da Rovezzano and the frescoes above belongs to the Florentine School of the XIV century. In 1884 the plastering that covered and disfigured the facade was taken away. The architecture of the interior is simple and elegant although altered by several restorations.

The tribune is decorated by Dosio; the busts of *Charlemagne* and of *Archbishop Altoviti* are by Caccini. Worthy of observation are the fine monument of *Otto Altoviti* by Benedetto da Rovezzano that is placed in last chapel of the left aisle, that of *Bindino Altoviti* of the School of B. Ammannati, and the tomb of *Donato Acciaiuoli* by an unknown artist. Above this last there is a graceful tabernacle in terracotta by L. della Robbia. Among the pictures are to be noticed, a *Madonna* of the School of Giotto, a *Conception*, considered the masterpicce of Vasari, *St. Peter* by Pomarancio, several paintings by Maso da S. Friano.

Let us return again to the via Tornabuoni. At the part where it becomes sensibly larger in the form of a piazzetta there rises the slender and elegant

**Column surmounted by a statue of Justice** (v. Tornabuoni, wrongly called p. S. Trinita - E 6). This column of oriental granite belonged to the thermes of Anthonin and was given to Cosimo I by Pius IV. The statue is the work of Taddeo. On our right is situated the

**Palazzo Buondelmonti** (v. Tornabuoni - E 6) a fairly well preserved construction of the XV century. Let us turn to the side of this palace to glance at the

**Tablet** in honour of the celebrated inventor of wireless telegraphy, Guglielmo Marconi (via delle Terme 19 - E 6). Returning again to the v. Tornabuoni we will stop a little time before the beautiful

**Palazzo Bartolini Salimbeni** (v. Tornabuoni 8 - E 6). Baccio d'Agnolo was the architect of it (1520). It was the first edi-

fice in Florence with ornamental decoration and with square windows and doors surmounted by pediments. It is a shame and a pity that unfortunately this architectural gem is in a deplorable state owing to the negligence of the proprietor and of those whose duty it is to protect such edifices. The palazzetto numbered 12 is also worthy of attention. Two buildings farther along there rises in all its sovereign beauty the

**Palazzo Strozzi** (v. Tornabuoni 18 - E 6). Benedetto da Maiano commissioned by Filippo Strozzi designed this superb palace in 1489. The cornice, the work of Cronaca is considered as a veritable model. This palace has three façades. It should be seen from the Piazza degli Strozzi because on that side the cornice is seen complete. The lanterns, rings and other ornaments of iron are the work of Niccolò Grosso called Caparra. The other large edifice is the

**Palazzo Corsi Salviati** (v. Tornabuoni 20 - E 6). It is a fine palace of modern architecture built by Bonaiuti (1837). The ground floor is occupied by shops of various kinds. The design of the small loggia is by Cigoli. Let us retrace our steps a little and turn by the side of this palace into the

**Via degli Strozzi** (F 6). This is a fine wide street flanked by fine edifices and sumptuous shops. It is a most ancient street and once formed part of the ancient central market. In this street a little beyond the central point of the perspective is the beautiful

**Palazzo Vecchietti** (v. degli Strozzi - F 6) built in 1248 and brought to its present state in the XVI century by B. Vecchietti from the design of Giambologna. In the street facing this palace deserving our attention from its historical interest is the

**Palazzo Sassetti** (v. dei Sassetti, 2 - F 6) where the celebrated writer and navigator Filippo Sassetti was born. It is a construction of the XIII century. Let us return a little distance to give a glance at the graceful

**Palazzo called dello Strozzino** (p. degli Strozzi 8 - F 6). This is a fine edifice resembling the Strozzi palace. From this piazza we will go by way of v. Monalda, into the neighbouring v. Porta Rossa to see the

**Palazzo Davanzati** (v. Porta Rossa 9 - F 6). Fine construction of the XIV century. In this same street, between p. di Mercato Nuovo and the v. Calzaioli, on our right is the

**Tablet to B. Cennini**, goldsmith (v. Porta Rossa - F 6).

**Excursion.** Taking the v. Calzaioli let us go to the p. del Duomo where if we wish we may take the tram to Bagno a Ripoli, not that this district is particularly worth visiting but in order to have the opportunity of seeing the populous and fertile plain of Ripoli. Descending at the Borgo we turn to the left, and advance about threequarters of a mile to enjoy the fresh pure air and the charming view of fruitful and well-tended fields.

**Evening Amusements** (see those of the first day).



### THIRD DAY (MORNING).

**Programme.** We shall visit all the places of interest comprised in the small quadrilateral enclosed between the Piazzale degli Uffizi (F 7), v. della Ninna (F 7), v. dei Neri (F 7), v. dei Benci (G 7), and Lungarno della Borsa (G 7). Important points: Piazzale degli Uffizi. While waiting for the R. Gallery of the Uffizi to open, let us visit that which is of less importance to be seen in the programme above indicated.

**Lung'Arno della Borsa** (G 7), extends from the loggiato degli Uffizi to the ponte alle Grazie. This via is more attractive than it is possible to say on account of the beautiful view it offers of the hills that form the walk dei Colli and of the small hills of the higher valley of the Arno. Deserving special attention is the

**Perspective** afforded us as we lean against the balustrade that faces the largest arch of the loggiato degli Uffizi. Two piazzette open on the Lung'Arno della Borsa in the first of which is seen the very ancient PALAZZO DEGLI ALTAFRONTE (p. dei Giudici 1 - G 7), a solid and simple construction of the XIV century. It now forms part of the National Library. In the second piazzetta there is the

**Monument to the memory of those fallen at Mentana** (p. Mentana - G 7). This group, a good work by prof. Oreste Calzolari (a contemporary) was erected in 1902. At no. 4 in the same lung'Arno is the little church of

**S. Maria delle Grazie** (lung'Arno della Borsa 4 · E 7) which contains, on the high-altar, a most artistic image of the Virgin held by the vulgar to be miraculous. This image has given its name to the neighbouring bridge on which it was for centuries enclosed in a tabernacle. When for reasons of public utility the bridge alle Grazie had to be enlarged the image was transported with pomp to its present situation. Let us return to the p. Mentana, and from there by via Mosca, crossing v. dei Neri, make our way to the neighbouring

**Church of S. Remigio** (p. of the same name - G 7). It is of the XIII century and well preserved within. It contains a *Conception*, by Jacopo Chimenti surnamed Empoli.

Now we will make our way by v. dei Neri and v. della Ninna to the

**Piazzale degli Uffizi** (F 7). The beautiful palace that with its loggiato encloses this piazzale on three sides was constructed by Vasari between 1560 and 1574. The statue of *Cosimo I* over the large arch and on the first floor is by Giambologna, and the two reclining figures, *Justice and Rigour*, are by v. Danti. The 28 modern statues (1847-56), that adorn it are (under porticoe to the left) *Cosimo the Elder* by L. Magi, *Lorenzo the Magnificent* by C. Grazzini (without the porticoe commencing on the left): *Andrea Orcagna* by M. Bazzanti, *Niccolò Pisano* by Fedi, *Giotto* by G. Duprè, *Donatello* by G. Torrini. *Leon Battista Alberti* by G. Lusini, *Leonardo da Vinci* by L. Pampaloni, *Michael Angelo* by Santarelli, *Dante* by Demi, *Petrarch* by A. Leoni, *Boccaccio* by E. Fantacchiotti, *Machiavelli* by L. Bartolini, *Guicciardini* by L. Cartei, *Americo Vespucci* by G. Grazzini, *Galileo* by A. Costoli, *Micheli* by V. Corsani, *F. Redi* by P. Costa, *Mascagni* by L. Caselli, *A. Cesalpino* by Fedi, *S. Antonino* by D. Duprè, *F. Accorso* by E. Fantacchiotti, *Guido Aretino* by L. Nencini, *B. Cellini* by U. Cambi; (on the side by the Arno): *Farinata*

*degli Uberti* by F. Pozzi, *Pier Capponi* by T. Bacci, *Giovanni delle Bande Nere* by T. Guerrazzi, *Ferruccio* by P. Romanelli. In this edifice are situated the National Library and the State Archives and the celebrated Gallery that is considered one of the richest collections of art existing.

**National Library**, formerly Magliabechiana. (Under the porticoes of the Ufizi - F 7. Open from 10 to 4). Access is by the 8<sup>th</sup> door situated in the longer arm of the Loggiato. Antonio Magliabechi who died in 1714 left his library of 30,000 volumes to the city of Florence and may thus well be called the founder of this library. In the year 1731 it was greatly augmented by the addition of the library of cav. Ant. Francesco Marmi, and in 1747 was open to the public. In 1771 it was considerably increased by the addition of the Medicean-Lotaringico-Palatina library, in 1809 by that of Roccetini of Fiesole, and of a portion of the Gaddiana and of the Stroziana, and the suppressed religious corporations, besides private gifts and acquisitions. After the transfer of the Capital to Florence, the Palatine library founded by Ferdinand III was also united to it. Thus at the present it contains about 300,000 volumes and 14,000 manuscripts, principally interesting with regard to the later times of the Mediæval epoch and the history of modern literature. Amongst the numerous editions of the XV century, we may cite as valuable: two *Mayence bibles* of 1462; the first *Homer* printed in Florence, in 1488, illuminated; *Cicero ad familiares*, the first book printed in Venice, in 1469; a *Dante* by Landino, Florence, 1481, illuminated; *Anthology* by *Lascari*, with imitation cameo-illuminations, Florence 1494. Amongst the most notable manuscripts are Varchi's notes of his history in his own handwriting, the *Art of War* by Machiavelli, and a large collection of letters and autographs of celebrated scientists and men of letters of various ages.

**State Archives** (Loggiato degli Ufizi. Open from 9 to 4. Entrance is by the 8<sup>th</sup> door in the longer side of the loggiato). It was instituted in 1852 and occupies about 120 rooms in which are collected; the diplomatic archives founded by Peter

Leopold in 1778, and which now consist of more than 142,000 parchments, the most ancient of which date from the year 726-27; the Medicean Archives; those of the *Riformagioni* and of the different magistracies and offices of the Florentine Republic and of the Monarchy; the archives of the suppressed religious corporations and those of the Ministries and Departments which had a seat in Florence during the government of the House of Lorraine. It also possesses Latin and Greek acts of the VI and VIII centuries, on papyrus manuscripts on bark of tress and wax tablets, and a small MS. on lead; besides various very valuable ancient nautical charts, which together with the above-named objects and others similar are exhibited in a room reserved for the purpose. Annexed are a library of interesting works of history, paleography, and diplomacy, with a school for the teaching of such subjects, and a hall for study.

### THE UFFIZI GALLERY.

*The Gallery is open every day from 10 to 4. The entrance is by the second door to the left of the loggiato; and the Gallery is reached by ascending the stone staircase upon which the door opens. On weekdays a charge of one franc is made, on Sundays admission is free. From this Gallery the Palatine Gallery may be reached, or vice-versa, by means of a corridor, open only on weekdays. The charge of one franc gives admission only to the gallery and the corridor as far as the Ponte Vecchio; for access to the Palatine Gallery there is a further charge of one franc. Those who wish to save themselves the fatigue of ascending the stairs, may ascend by the lift on paying the sum of 50 centimes.*

This magnificent gallery was founded by the Medici and augmented by their successors. The Tribune and the principal dispositions were made by Buontalenti; the other halls by Zanobi del Rosso and by others.

If you wish for a permanent record of the masterpieces existing in this gallery do not forget to underline the pictures that strike you the most so that you may purchase the best



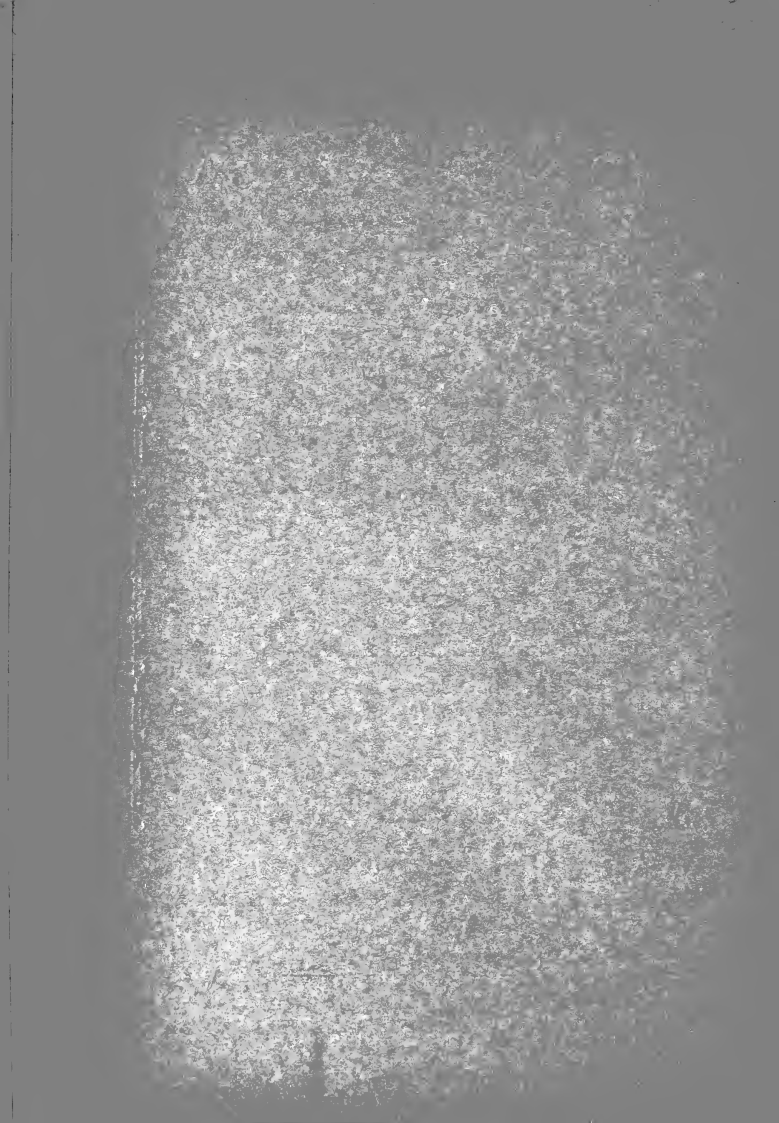
GLI UFFIZI







GALLERIA UFIZI - E. *Angelico*, Angeli del gran Tabernacolo.



photographic reproductions of them, such as you will find in every variety and finished by the best unalterable processes in the establishment of F. PINEIDER in Piazza della Signoria.

In order not to weary the visitor with a complete enumeration, as dry as useless, of all the objects of art enclosed in this grand picture gallery we shall limit ourselves to the best of them, hall by hall, and to illustrating the most important of these.

While the present edition is in the press the gallery is being re-arranged. We shall indicate the objects of art as they are to be found at the moment of going to press. Visitors will pardon us if they find any changes or even gaps owing to the pictures having been removed, and even taken away altogether.

**Staircase.** Several fine busts. Statues: Bacchus, Mars in basalt, an athlete.

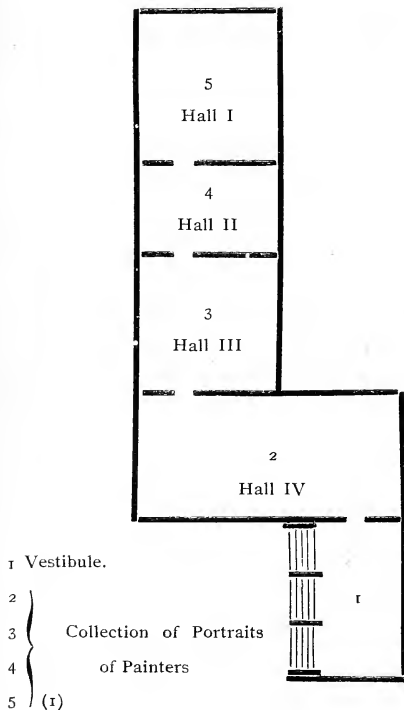
### First Floor.

**VESTIBULE.** A cinerary urn on the central door; a bust of one of the *Medici* on the wall facing the stairs. To the left of the observer is a door leading to the rooms containing the

**COLLECTION OF PORTRAITS OF PAINTERS.** This rich and precious collection containing about 400 portraits, is distributed in four rooms in the following manner:

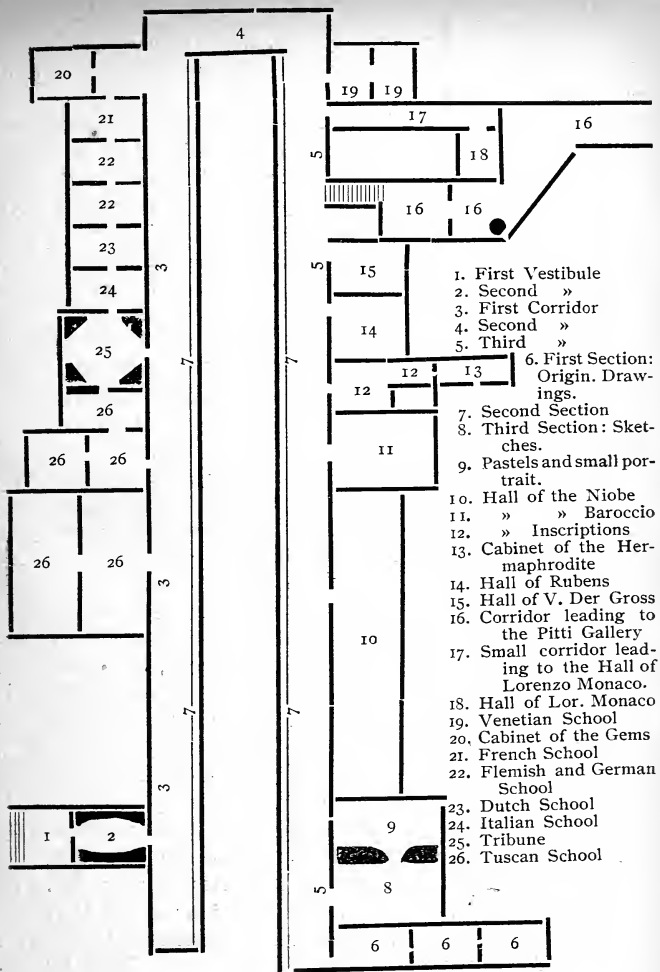
# Plans of the Uffizi Gallery

## First floor.



(1) *The Collection commences in this Hall.*

# Second floor.



The collection commences in the last hall entering by the principal door.

*Hall IV.* Painter of the XIX century of various nations.

*Hall III.* Italians painters and painters of various nations of the XVIII century.

*Hall II.* German, Flemish, Dutch, Spanish, French and Swiss painters of the XV, XVI, XVII and XVIII centuries.

*Hall I.* The best portraits are : oh the wall facing the entrance : 286, *Filippino Lippi*, florentine painter born 1457, died 1504. This portrait is unfinished, but there is in it a surprising perfection of design. 288, *Raffaello Sanzio*, painter of Urbino, born 1483, died 1520. It is a well-designed and well-finished portrait but perhaps does not do full justice to the great artist's skill. 292, *Leonardo da Vinci*, Florentine painter, born 1452, died 1519. It is a fine portrait correct in design and excellent in execution. 1176, *Andreo del Sarto*, Florentine painter, b. 1488 d. 1530. 384, *Tiziano Vecelli*, Venetian painter, b. 1426, d. 1576. 354, *Giovanni Bellini*, Venetian painter, b. 1477, d. 1516. 356, *Barbatelli Giorgio*, called *Giorgione*, Venetian painter, b. 1478, d. 1511. In the centre of the hall : 228, *Peter Paul Rubens* of Antwerp, b. 1577, d. 1640. This portrait is a veritable masterpiece in the character of design, the liveliness of colouring, and the finish of the work. It is a fine picture and full of delicious half-tints and touches worthy the great master.

HALL II. The best works in this hall are on the wall facing the entrance. *Albert Dürer* of Nuremberg, b. 1471 d. 1528. A portrait bearing the defects of the time in which it was made, that is to say, rather harsh and angular, but of incomparable fineness of execution. 237, *Quentin Metsys* of Antwerp, b. 1466 d. 1530. 232, *John Holbein*, German, b. 1497 d. 1543. 223, *A. Van Dyck*, Flemish painter, b. 1599, d. 1641. It is a work well worthy of careful and attentive examination for the correctness of design, softness of the tints. the elegance and skilfulness of touch, and the liveliness of colouring. 233, *P. P. Rubens* of Antwerp, b. 1577, d. 1640 ; *Jacob Jordaens* of Antwerp, b. 1593, d. 1678. On the next wall, 451, 452, *Rembrandt* of Leyden, b. 1606, d. 1669. 434. *Jacob Breche-*

*berg*, Dutchman, b. 1637, d. 1698. On the next wall, 497, *Joseph Vivien*, Lyonese, b. 1657, d. 1734. 473, *Nicholas Largillière*, Parisian, b. 1656, d. 1746. 217, *Rodriguez Don Diego di Silva* called *Velasquez*, Spaniard, b. 1599, d. 1660.

HALL III. The best works of this hall are on the wall facing the entrance: 535, *J. Liotard*, Genevese, b. 1702, d. 1788. 517, *Roslin* of Stockholm, b. 1718, d. 1793; *John Zoffany*, German, b. 1733, d. 1788; 471, *A. Kauffmann*, Swiss, b. 1741, d. 1807; 483, *Maron Antonio*, Viennese, b. 1733, d. 1808. On the opposite wall: 299, *Salvator Rosa*, Napolitan, b. 1615, d. 1673. In the centre of the room: 549, *Vigée Lebrun*, Frenchwoman, b. 1755, d. 1842. This is the most famous in the collection. Certainly it is a most appreciable work in every respect but perhaps the impression that this portrait makes upon those who look upon it is as much due to the gay air and winning ingenious charm transparent in the image of the young and elegant figure of the lady-artist as to the artistic merit.

HALL IV. The best works in this hall are on the wall facing the entrance: 717, *Julius Benczur*, Hungarian (living); 722, *Alma Tadema*, German (living); 716, *Teresa Schwartz*, Dutchman (living). Fine portrait, executed with security of touch and praiseworthy skillfulness of design. Very fine is the pose of the well-modelled left hand resting against the forehead to shade it from the light; it is so justly calculated, and its effect seen so well in the expression of the face. 615, *A. L. Zorn* (Swede) (living). Another fine portrait in which correctness of design is accompanied by a good disposition of light, and a bold touch. 640, *Ferdinand Keller*, German (living).

### Second Floor.

FIRST VESTIBULE. On the walls are seen four tapestries of Florentine manufacture. Placed in line upon very fine stools are to be admired 13 busts of good style representing the following personages: 1. Lorenzo, 2. Cosimo, 3. Francesco I, 4. Ferdinand I de' Medici, 6. Maria Maddalena, Arch-Du-

chess of Austria and daughter of Cosimo II of the Medici, 5. Cosimo II, 7. Ferdinand II of the Medici, 8. Vittoria, princess of Urbino and daughter of Ferdinando II of the Medici, 9. Leopoldo cardinal, 10. Gian Gastone de' Medici, 11 Ferdinand II, Austrian, Grand-Duke of Tuscany, 13. Leopoldo II of Austria Grand-duke of Tuscany.

SECOND VESTIBULE (2). 16, 17, two quadrangular columns. 18, a marble horse supposed to have formed part of the *Niobe* group. 19, a boar in marble, Greek work. 20, Apollo. 21, Hadrian. 22, Trajan. 23, Augustus. 24 and 25, two dogs. 26 to 33, eight busts. 34, bust of Pietro Leopoldo. From this part we enter a long gallery divided into three corridors.

FIRST CORRIDOR. This corridor measures 149.08 metres by 6.40. The fine grotesque paintings on the ceilings were executed by A. Allori, Butteri, Bizzetti, and Pieroni. Tapestry of Florentine manufacture representing *St. Paul at Ephesus*.

*Sculptures.* BUSTS: 43, Julius Caesar. STATUES: 138, Hercules and the Centaur Nesso. SARCOPHAGUS: 39, the different epochs in the life of a hero. BUSTS: 40 and 47, Augustus. STATUE: 44, Ati. BUST: 42, Augustus. SARCOPHAGUS: 45, The rape of Proserpine. BUSTS: 37, Pompey; 46, Livy; 55, Agrippina; 48, Agrippa.

*Pictures.* The pictures numbered 1, 2, 3, 4, placed between the statues numbered 38 and 52 are by artists of the X and XII centuries, and should be observed for the curiosity of comparing them with the painting of the times of Cimabue and his followers.

No. 8, Giotto (Florentine, b. 1279 d. 1336). *Christ in the Garden*. Taking into account that in this epoch the arts were still in their first growth this coarse work appears really marvellous.

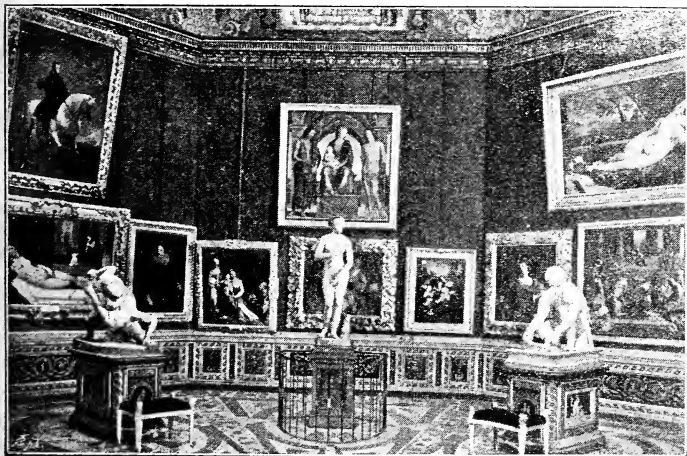
This painting came to the Royal Gallery in 1814. It is 2.20 metres high by 1.10 metres broad.

No. 15, Lorenzetti Pietro (of Siena, living in the XIV century). *The Virgin with the Infant Jesus*. The Virgin robed in red with a blue cloak sits on a throne holding on her knees the Divine Son. The figure of the Virgin admirably

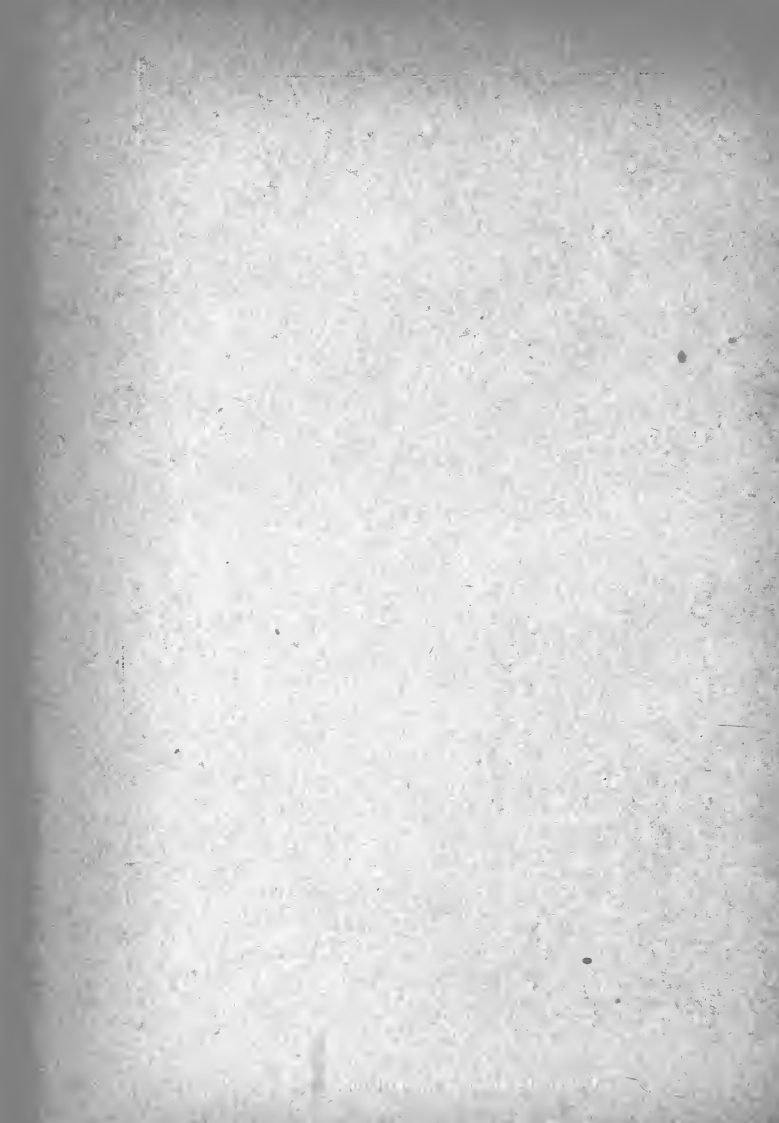




GALLERIA UFFIZI - *Raffaello*, La Madonna del Cardellino.



GALLERIA UFFIZI - La Tribuna.



expresses all the maternal love overflowing her heart united to a sense of mystical fear and veneration that she feels for this child born to her and representing the great mystery of the Incarnation.

The picture is signed: Petrus Lauretei de Senio Me pinxit. A. D. MCCCXL. Given by Cellesi in 1799, Pistoian patrician. It is 1.41 m. broad by 1.18 metres long.

*Sculptures*: 51, The God Pan with the young Olympus; 52, Athletes. SARCOPHAGUS: 56, Story of Hippolytus. BUSTS: 41, Julius Caesar; 60, Caesar Brittancius; 49, Julia; 64, Claudius; 53, Antonia, daughter of Mark Antony.

*Pictures*: In the series of works comprised between the two statues numbered 52 and 59 the most valuable works are: No. 16, Lorenzetti Pietro (of Siena, living in the XIV century). *The Egyptian hermits of the Thebiad*. The background of this picture represents a stony country devoid of vegetation and traversed by a water course on which several boats are seen. The anchorites scattered about the scene are depicted in their ordinary daily occupations. Several are fishing or hunting, others are praying, or are occupied in religious functions. A certain grandeur of composition is to be appreciated in this picture and the evident earnestness of the artist in expressing his conceptions according to the truth.

It is. 0.74 m. broad by 2.09 m. long.

No. 23. Lippo Memmi and Simone Martini (Siennese, living in the XIV century), *The Annunciation*. The Virgin, robed in a red tunic and blue cloak, is seated on a throne, looking towards the archangel Gabriel. The latter kneels humbly before her, his head crowned with wreaths, and bearing in his left hand a bunch of olive leaves. In the background and beneath is a vase containing lilies: above in the centre of the picture, encircled by a halo of cherubims, the Holy Spirit and on the other side of the Holy Spirit a saint. The gently-disturbed expression on the face of the Virgin, and the figure posed as if in readiness to fly but restrained by strong emotion, admirably express all the timid anxiety by which the Virgin of Nazareth must have been filled by the great annunciation.

This picture, executed for the cathedral of Siena, was afterwards presented to the church of S. Ansano di Castelveccchio and in 1799 was transferred to the gallery. It is 1.86 m. square. It is signed at the bottom : « Simon Martini et Lippus Memmi de Senis M. pinxerunt. A. D. MCCCXXXIII ».

*Sculptures.* STATUES : 58, Victory ; 59 , Athlete. BUSTS : 50, Tiberius ; 69, Poppea (this is worthy of special attention). SARCOPHAGUS : 62, The Dioscuri. BUSTS : 72, Galba ; 54, Drusus, brother of Tiberius.

*Pictures :* The best works are between the statues numbered 59 and 67. No. 27. Giotto (Florentine of the XIV century). *Descent from the Cross.* On the left of the picture the body of Christ is stretched on a sheet while the Virgin, wrapped in a bluish mantle, kneeling down to the right of the Saviour raises his head in unutterable sorrow, to bestow her last maternal kiss. By the door opposite and in the foreground sits a saint in green tunic and yellow cloak with her light hair loose about her shoulders, and her head resting on her right hand in an attitude of profound affliction. In the centre of the picture on the other side of the Saviour in the act of kissing his hands in pious devotion and ardent love are two figures, one of which, to the right, represents the favorite disciple St. John, and the other, to the left, an apostle. Seen in profile on the right of the composition is the Magdalene kneeling at the feet of Jesus, with hands clasped, and her disordered hair falling about her green cloak, while on her tearful face rests an expression of direst grief. To the left of the penitent are two figures representing S. Remigio, Archbishop of Rheims, the one with the mitre, the other a saint whose name is unknown, and which is probably the portrait of the artist. Each of these two saints touches with one hand the heads of the devoted ones kneeling before them. At the foot of the cross that rises in the centre of the picture is a beautiful youthful figure with hands clasped tightly across his chest, and looking upon the inanimate countenance of Jesus, a prey to the utmost agony. In the left corner of the picture in the background, speaking sorrowfully between themselves are Joseph of Arimathea and Nicodemus.

This beautiful picture came from the church of S. Remigio, from which it was purchased in 1842 for about 1120 liras. It measures 1.96 m. in height by 1.36 m. in breadth.

No. 28, Gaddi Agnolo (Florentine, b. 1300 d. 1366). *The Annunciation*. Standing out from a golden background there is a pretty portico, under which the Virgin robed in a white tunic and blue cloak, stands all timorous, her face radiant with celestial beauty. She bends towards the Archangel Gabriel who kneeling in graceful attitude, greets her with the words: « Ave gratia plena ». Christ is seen above in the midst of a halo of cherubims. In the frame of the border of this picture are represented *The Nativity*, *The Adoration of the Magi*, and the *Presentation in the Temple*.

This picture is 2.20 m. high by 1.18 metres broad.

*Sculptures*. STATUES: 66, Faun; 67, Athlete. BUSTS: 57, Drusus, son of Tiberius. SARCOPHAGUS: 68. The labours of Hercules. BUSTS: 79, Julia, daughter of Titus; 70, Nero; 77, Otho (very rare); 61, Caligula.

*Pictures*: Between the statues numbered 67 and 75 are to be observed:

No. 32, Giovanni da Milano (di Como? b. ? d. ?). Large composition representing a number of saints, prophets, patriarchs, apostles, martyrs, and virgins.

This picture is 2.10 m. high by 0.80 m. broad. It appears to have been executed for the church of Ognissanti from which it was taken in 1869.

No. 40, Lorenzo Monaco (Florentine, b. 1413 d. 1472), *The Pietà*. Standing naked with half his body in the sepulchre is the Saviour, supported on the right by St. John and on the left by the Virgin. On the golden background are several emblems of the Passion.

This picture is 2.43 m. high by 1.57 m. broad. It was acquired in 1882 for 3000 liras from M. Spencer. Underneath it is inscribed: « Anno suae incarnationis, MCCCCIII ».

No. 37, Spinello Aretino (of Arezzo, b. 1333, d. 1410). *The Crucifixion*. Standing in the centre from a golden background is the Christ crucified, and at one side Mary Magdalene and St. John. To the left of this group is seen the Virgin fainting in the arms of several women; to the right a group of men disputing among themselves about the spoils of the

condemned. Behind are the two thieves, and knights, and soldiers.

This picture was brought to the gallery in 1890. It measures 0.38 m. in breadth by 0.77 m. in length.

*Sculptures.* STATUES : 74, Pomona; 75, Athlete. BUSTS : 63, Messalina (is worthy of special observation); 26, Julia, the daughter of Titus; 70, Nero (worthy of special attention).

*Pictures* : between the statues numbered 75 and 82 the pictures most worthy of observation are :

No. 39, Lorenzo Monaco (Florentine, b. 1413 d. 1472). *Adoration of the Magi.* The principal group of this composition is on the right. The Virgin half-turned away is wrapped in the traditional blue cloak, and holds on her knees her august Son. The latter with his right hand raised blesses the Magi kings grouped around him in fine, humble, and devoted attitudes; two kneeling and two standing. On the right of the Madonna in the foreground sits St. Joseph. In this beautiful work the secondary part of the composition, that is, the group of figures on the left of the picture composing the retinue of the kings, is also finely executed. Amongst the personages of this last group the one in a bluish mantle is said to represent Donati Acciaiuoli. The background of the picture is formed by a country of rocky aspect in which is depicted the annunciation to the shepherds. In the apices of the triptych and in the two lateral spaces are represented five prophets, and in the two central spaces the Annunciation. This part of the picture must have been painted later.

This picture was ordered by the Signoria for the church of S. Lucia dei Magnoli. It is 1.65 m. broad by 1.83 m. long.

No. 41, by the same artist. *The Virgin with the Divine Son.* Excellently figured against the golden background in the centre of this triptych the Madonna sits enthroned, robed in violet tunic and blue cloak and holding upon her knees the Divine Child in the act of benediction. To her left are St. John the Baptist and St. Bartholomew, to her right St. Taddeo and St. Benedetto. Over the Virgin we read : « Ave gratia plena Dominus tecum. A. D. MCCCCCX ».

This picture comes from the church of Monteoliveto. It measures 2.35 m. in breadth by 2.62 m. in length.

*Sculptures.* STATUES : 81, Urania ; 82, Ariadne. BUST : 65, Nero. SARCOPHAGUS : 84, Sea deities. BUSTS : 80, Vitellius ; 85, Vespasianus (worthy of special attention) ; 86, Domitia ; 87, Titus (merits special attention). SARCOPHAGUS : 89, Apollo and the Muses. BUST : 92, Domitian.

*Pictures.* Those between the statues numbered 82 and 90 that are worthy of attention are :

No. 52, Paolo Uccello (Florentine, b. 1397 d. 1475) : *The battle of S. Egidio*. This picture is one of the four that once adorned a terrace of the gardens of the Bartolini in Valfonda. Another of them is at present in the Louvre at Paris, and another in the National Gallery at London. The special value of this picture is that the disposition of the figures is more accurate and more just in the perspective than is to be found in the works of the predecessors or contemporaries of Paolo Uccello ; and also that among the more striking figures of these horsemen are several celebrated captains of adventure, such as, Paolo Orsino, Ottobuono da Parma, Luca da Canale and Braccio da Montone.

This picture is 1.81 m. broad by 3.80 m. long. It is greatly damaged and bears traces of restoration.

*Sculptures.* STATUES : 88, Ganymede ; 90, Vestal. BUSTS : 92, Nerva ; 91, Domitia. SARCOPHAGUS : 95, The chase of Meleager. BUSTS : 94, Domitia ; 100 Marciana (worthy of special attention).

*Pictures.* The best works between the statues numbered 90 and 99 are :

No. 54. Neri di Bicci (Florentine, b. 1419 d. 1497). *The Virgin and Child*. The Virgin wearing the traditional red and blue vestments is seated half turned towards the right of the picture. She tenderly holds upon her knees the Divine Child who in pretty childish play amuses himself with a pomgranato. Above in the background is a group of angels holding a draping. The figures of both the Madonna and Christ are worked with fineness of execution and much feeling.

This picture measures 0.85 m. in breadth by 0.87 m. in length.

No. 60. Alessio Baldovinetti (Florentine, b. 1422 d. 1499). *The Virgin with Child and eight saints*. The Madonna, three-quarters turned to the right of the picture is seated in the midst of a garden with eight saints forming a crown about her. She is dressed in a dark red tunic falling in ample folds to the ground; her shoulders are covered with a blue mantle. On her knees lies extended the Divine Child upon whom she looks with love and devotion her head held a little inclined to the right and her eyes bent down. To the right of the Virgin are seen, St. John the Baptist, St. Cosimo, St. Damiano, and St. Francis: and to the left St. George, St. Lawrence, St. Anthony, and St. Domenico. The background of the picture is formed, as high as the heads of the figures, by a curtain supported by several trees; the rest is formed by the sky pierced with the tops of cypresses and palms. The foreground of the picture is formed by lawns and flowers, and under the feet of the Madonna by a many-coloured carpet. The whole figure of the Virgin calm and celestial, her beautiful head and delicate profile, her golden hair gathered about her shoulders, is most graceful. It is an admirable work in every respect.

This picture came to the gallery in 1796. It is 1.75 m. high by 1.67 m. broad.

No. 63. Cosimo Rosselli (Florentine, b. 1438 d. 1587). *The Coronation of the Madonna*. Against a luminous background, and to the right of the picture, dressed in a simple red tunic embroidered with gold, and a white cloak sprinkled with stars, the beautiful Virgin, sovereign, but with mild and humble aspect sits upon a cloud. Opposite sits the Saviour robed in purple and gold, with dark blue mantle, and, with a benignant and majestic expression, in the act of placing the crown of glory on the head of his august loving and beloved mother.

Around the two principal figures a crown of cherubs with red and blue wings is formed. In the lower part of the foreground two kneeling angels bearing musical instruments in their hands add gracefully to the scene. A choir of angels singing the praises of the Madonna crowns the composition.

This picture is 1.52 m. high by 0.93 m. broad.



*Sculptures.* STATUES: 97, Calliope; 99, Hercules. BUSTS: 96 and 101 Trajan (deserves special attention); 102, Marciana; 98, Trajan (deserve special attention). SARCOPHAGUS: 105, The Chase of Maleager. BUST: 108, Adrian.

*Pictures.* The best works between the statues numbered 99 and 106 are:

No. 65, Cosimo Rosselli (Florentine, b. 1438 d. 1507). *The Adoration of the Magi*. Excellent composition executed with an exquisiteness of design and liveliness of colouring.

This picture is 1 m. broad by 2.15 m. long.

Nos. 69, 70 and 71. Antonio and Pietro del Pollaiuolo (Florentine, b. 1426 d. 1492, b. 1443, d. Oct. 1496). *Hope, Justice and Temperance*. Fine allegorical figures correctly and elegantly designed, and inspired with extraordinary feeling. It is rather spoilt, but not so much as to prevent its beauty being appreciated.

This picture measures 1.64 m. in height by 1.00 m. in breadth.

*Sculptures.* STATUES: 104, The Polymnia; 106, Mercury. BUSTS: 109, Adrian; 103, Platina, wife of Trajan (very rare). SARCOPHAGUS: 110, The Triumph of Bacchus. BUSTS: 107, Matidia; 111, Elius Caesar.

*Pictures.* The best works between the statues numbered 106 and 113 are:

Nos. 72 and 73. Antonio and Piero del Pollaiuolo. *Faith and Charity*. (See note on Nos. 69, 70, and 71).

No. 84. Piero di Cosimo (Florentine, b. 1462 b. 1521). *The wedding of Perseus disturbed by Phineus*.

This picture is 0.60 metres broad by 1.61 m. long.

No. 3438. *Botticelli's School* (XV century). *The Virgin with various saints and the Child Jesus*.

No. 74. Luca Signorelli (Florentine, b. 1441 d. 1524). *The Virgin with the Divine Son*.

This picture is divided into two parts, the lower one in lively colours, the upper one in chiaroscuro. The principal part, that is the lower one, is formed by a large circle in the foreground of which is represented the Virgin sitting in a meadow and three-quarters turned to the right. She is robed in a red tunic, partly loose at the breast, and a blue cloak. The

Child Jesus, completely nude, leans gently against the right side of the Madonna, who lovingly supports him with her arm. Behind are seen four shepherds, also nude, and a horse grazing. In the country extending in the distance are several ruins. The rest of the picture is taken up by other three small circles, in which are represented two prophets, and St. John the Baptist in those at the sides, and in the one in the centre, respectively. The ornamental work that unites these three circles is very elegant. The whole is a work in which both the design and the colouring are worthy of every appreciation.

This picture is 1.68 m. high by 1.16 m. broad.

*Sculptures.* STATUES: 112, Venus and Cupid; 113, Venus. BUSTS: 115, Antonius Pius; 120, Galerius; 122, Annius Verus, adopted son of Marcus Aurelius; 114, Sabina, the wife of Adrain. STATUES: 119 and 112, Apollo. BUSTS: 116 and 117, Faustina.

*Pictures.* Between the statues numbered 113 and 121, the best works are:

No. 81. Piero di Cosimo (Florentine, b. 1462 d. 1521). *The Virgin and 6 saints.* In the centre of the picture, standing erect on a small pedestal in the fascia of which an Annunciation is represented, is seen the Virgin in red tunic and green mantle. Her eyes are raised to the sky wherein the Holy Spirit floats. In the foreground on the right kneels St. Catherine, and on the left St. Margaret. More within the scene and behind St. Catherine are St. John, and St. Anthony, and behind St. Margaret are St. Peter and St. Philip. In the background of the picture above the two prominences of the scene are represented the flight into Egypt, and the Nativity, to the right and left respectively.

This picture belonged to the church of SS. Annunziata and was transported here in 1804. It is 2.04 m. high by 1.72 m. broad.

Nos. 82 and 83. By the same artist. *Sacrifice for the liberation of Andromeda. Andromeda delivered by Perseus.*

These pictures are 0.59 m. broad by 0.60 m. long, and 1.47 m. high by 1.43 broad respectively.

SECOND CORRIDOR (4), 39.47 m. long by 6.40 wide. Frescoes on the ceiling by Ulivelli, Chiavistelli, Tonelli, etc. They

represent saints, virtues, the foundation of the Equestrian Order of St. Stephen, the Council of Florence, etc.

*Tapestries.* No. 5. Bruxelles manufacture, representing scenes in the lives of Cleopatra and Mark Antony.

*Sculptures.* STATUES: 123, Cupid; 124, two children wrestling; 125, Morpheus; 126, a child; 127, Cupid asleep. 128, Bacchante; 36, Roman Matron (work of rare beauty). BUSTS: 131 and 135, Faustina the wife of Marcus Aurelius. STATUE: 133, Minerva. BUST: 132, Annius Verus. STATUE: 3, Athlete. BUST: 136, Marcus Aurelius. ALTAR: 137, bass-relief representing the sacrifice of Iphigenia, a work of Cleomenes. STATUES: 188, youth known as « Il ferito della spina », or « The wounded of the thorn ». BUSTS: 139 and 140, Marcus Aurelius. STATUES: the Genius of Death; 150, Nero as a boy. SARCOPHAGUS: 129, the fall of Fetonte; 130, fragment of a figure representing a river. STATUE: 141, small pedestal of a candelabrum; 142, Minerva; 149, Bacchus in his boyhood. BUSTS: 143 and 144, Lucius Verus. STATUES: Venus Anadyomenes; 146, Nymph. BUSTS: 147, Commodus; 148, Marcus Aurelius. STATUES: 134, Venus; 2, Mars. BUSTS: 151, Lucilla, daughter of Marcus Aurelius. 152, Lucius Verus. STATUE: 35, Roman Matron (work of rare beauty).

The beautiful views that may be enjoyed from the windows of this small corridor should not be overlooked.

THIRD CORRIDOR (5), 146.57 metres long by 6.40 wide. Frescoes on the ceiling by Ulivelli, Chiavistelli, Tonelli, etc. They represent allegories of the virtues, sciences, and arts, several portraits of illustrious men, and views of several Tuscan cities.

*Sculptures.* BUSTS: 153, Crispina, wife of Commodus; 154, Commodus. STATUES: 155, Marsyas, restored by Donatello; 156, Marsyas, restored by Verrocchio. BUSTS: 157, Pertinax; 158, Manlia Scantilla, wife of Didius Julian; 160, Didia Clara, daughter of Didius; 161, Pescennius; 163, Septimus Severus; 167, Albinus (in alabaster). STATUE: 162, Nereid on a sea-horse. BUSTS: 165, Septimus Severus; 164 and 166, Julia Domna.

*Pictures.* The works between the bust numbered 167 and the statue numbered 170 that merit special attention are :

Nos. 1391 and 3456. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portraits of Charles of Lorraine, and of Ferdinand II of the Medici.*

*Sculptures.* STATUES: 169, Discobulus; 170, Hygeia, Goddess of health. BUST: 168, Caracalla (deserves special attention). CIPPUS: 172, with inscriptions. BUSTS: 171 and 174, Plautilla, wife of Caracalla; 173 and 175, Geta. CIPPUS: 176, with inscriptions.

*Pictures.* Among the group between the statues numbered 170 and 178 the most noteworthy works are :

No. 100, Salvator Rosa (Napolitan, b. 1115 d. 1673). *Landscape.*

*Sculptures.* STATUES: 177, Apollo; 178, Jupiter. CIPPUS: 179, with inscriptions. BUSTS: 180, Geta; 181 and 182 Macrinus; 183, Diadymene. CIPPUS: 184.

*Pictures.* The best works of those between the statues numbered 178 and 187 are :

Nos. 3403 and 3406. Francis Pourbus (of Antwerp, b. 1559 d. 1622). *Portrait of Louis XIII of France. Portrait of Elizabeth.*

No. 95. Paolo Veronese (of Verona, b. 1528 d. 1588). *The Resurrection of Lazarus.*

*Sculptures.* STATUES: 186, wounded soldier; 187, Juno. BUSTS: 188, Macrinus; 189, Heliogabalus; 191, Diadymene; 192, Alexander Severus. CIPPES: 198 and 193. STATUES: 194, Apollo; 195, Leda. BUSTS: 196, Julia Aquila Severa, wife of Heliogabalus; 198, Alexander Severus; 199, Julia Mesa; 201, Maximus. CIPPES: 197, 200, 203. STATUES: 202, Apollo; 204, Esculapius. CIPPES: 206, 207.

*Pictures.* The best works in the group contained between the statues marked 191 and 204 are :

Nos. 3397, 3398, 3396 and 3401. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Four beautiful portraits*, two of which are of youths, one of a maiden, and one of a man.

No. 3447. Francis Pourbus (of Antwerp, b. 1559 d. 1622). *Portrait of Louis XIII of France.*

*Sculptures.* STATUES: 205, Olympus; 209, Esculapius. BUSTS: 210 and 211. Maximus, son of Maximinus; 213, Gordian, senior.

*Pictures.* The best works between the statues numbered 209 and 212 are:

Nos. 3410 and 3411. Francis Pourbus (of Antwerp, b. 1559 d. 1622). *Two portraits of children.*

No. 3406. Justus Sustermans (of Antwerp, b. 1597 d. 1681), *Portrait of a nobleman.*

*Sculptures.* STATUES: 208. Bacchus, Ampelus, and Acrates; 212, Marcus Aurelius. BUSTS: 215, Julia Manimea; 217, Solonius, son of Gallienus, CIPPES: 214, 206, 218, 220, 221.

*Sculptures.* STATUES: 223, Leda; 224, Apollo. BUSTS: 225, Gordian the pious; 226, Tranquilla, wife of Gordian; 228, Gallienus. CIPPUS: 127, with inscriptions. STATUES: 229, Melpomene and Clio; 230, ancient cuirass. BUSTS: 231, Trajan Decius (very rare); 232, Solonino, wife of Gallienus; 233, Probus: 234, Gallienus; 235, Carinus. STATUES: Charity; a vestal. ALTAR: 236. BUST: 237, Quintillian. STATUE: 238, Sleep in black marble on a half-column. BUSTS: 222, Pupienus; 239, Philip the Great. STATUES: 385, Laocoon, copy by B. Bandinelli. Vestal. BUSTS: 240, Constantine the Great; 260, Neptune; 259, Jupiter.

At the extremity of this corridor, behind the group of the Laocoon, opens the terrace over the Loggia dell'Orcagna. From the terrace a splendid view is to be enjoyed.

ORIGINAL DRAWINGS (6). This valuable collection was commenced by Cardinal Leopoldo who purchased a great part of the designs of ancient masters collected by Vasari. The collection, afterwards increased by other acquisitions, amounted to more than 32,000 drawings when in 1866 it was still further increased by the splendid gift of prof. Emilio Santarelli of 12,500 pieces from his own collection. A part of these drawings, numbering 3007, have been divided into three sections for public exhibition. The first section contained in three rooms situated at the end of the third corridor (6) (frames 1 to 411) contains 1722 designs by artists of every School from the XIII century to the middle of the XVI century. The second section, situated in the cases along the first and second corridor (7) (frames 412 to 508) is composed of 1040 drawings of every School from the middle of the XVI century to the XVIII century. The third section, arranged in moveable frames on two upright stands in the room of sketches and pastels (8) (frames 509 to 544) consists of

245 drawings, exclusively architectural and ornamental, of the most celebrated Italian artists and draughtsmen.

This remarkable collection consists of thirteen schools: *Florentine School*: 1088 drawings of figures, 820 of landscapes, 226 ornamental, and 130 architectural. *Siennese School*: 50 of figures, 5 ornamental, 25 architectural. *Umbrian and Roman School*: 175 of figures, 3 of landscapes, 61 ornamental, and 20 architectural. *Ferrarese School*: 29 of figures, 2 of landscapes, and 1 ornamental. *Venetian School*: 205 of figures, 7 of landscapes, 25 ornamental, and 20 architectural. *Lombardian School*: 135 of figures, 1 landscape, 67 ornamental, and 15 architectural. *Bolognian School*: 187 of figures, 16 of landscapes, and 36 ornamental. *Genoese School*: 14 of figures, 8 of landscapes, and 1 ornamental. *Neapolitan School*: 49 of figures, 10 of landscapes, 3 ornamental, and 1 architectural. *German School*: 64 of figures, 6 of landscapes, and 2 ornamental. *Dutch and Flemish School*: 80 of figures, 58 of landscapes, and 4 ornamental. *Spanish School*: 22 of figures and 7 ornamental. *French School*: 100 of figures, 19 of landscapes, and 10 ornamental.

HALL OF DESIGNS, SKETCHES, PASTELS, AND SMALL PORTRAIT COLLECTION (8 and 9).

FIRST ROOM. In this room, as we have already mentioned, is disposed the third section of the fine collection of original drawings. It also contains a number of highly interesting chiaro-scuro sketches by great masters.

SECOND ROOM. The pictures are arranged on the walls in three rows. To note the best of them it is wise to proceed as follows. Keeping to the right take them wall by wall, beginning with each wall at the top and descending row by row, always starting from the right.

There are many very good pastels of Giovanna Fratellini, lady artist of the XVII century, but the works that merit special attention are the following: on the second wall, second row.

Nos. 3359, 3352, 3350 and 3361, Carriera Rosalba (Venetian, b. 1675 d. 1751). *Four portraits of noblewomen*, a pastel. In the third row:

No. 3362. John Francis Douven (German of Roermond, b. 1656 d. 1727). 5 beautiful miniatures representing *Anna Maria of the Medici and Giovanni Guglielmo elector-palatine*.

No. 3358. *Annibale Caracci* (Bolognese, b. 1560 d. 1609). *His portrait by his own hand*. Grandi Ercole, *Portrait of a woman*. Unknown Italian, *Portrait of a young lady*.

No. 3355. *Three small portraits*. The one in the centre is by John Holbein, the younger (of Augsburg, b. 1497 d. 1543).

No. 3351. *Flemish School of the XVII century*. Five small portraits of unknowns in miniature. On the third wall, second row :

No. 137. *Pastel portrait of the Marchioness Frescobaldi Vitelli*.

No. 3378. Unknown. *Pastel portrait of a young cavalier*. Very fine.

No. 334. Unknown. *Pastel portrait of a youth*. Very fine. In the third row :

No. 3349. *Flemish School of the XVII century*: Five miniature portraits.

No. 3347. Unknown Italian. Nine small portraits of which 6 are women and 3 men. On the fourth wall :

No. 3380. Unknown. *Miniatures*, the two in the centre representing *Henri II, King of France, and Catherine of the Medici*, the others, several French princes.

No. 3336. Francis Ruillard. Miniature representing a youth.

HALL OF GIOVANNI DA S. GIOVANNI (9<sup>a</sup>). To the right upon entering : No. 1554, Guido Reni (of Calvenzano, Bologna, b. 1575 d. 1642). *St. Domenico*.

On the next wall :

No. 3462. Angelica Kauffmann (of Bregenz, b. 1771 d. 1807). *Portrait of Stanislaus Poniatowski, King of Poland*.

No. 137. Giovanni Mannozi (called Giovanni da S. Giovanni) (of S. Giovanni in Val d'Arno province of Arezzo, b. 1590 d. 1636). *The joke of Piovano Arlotto*.

A very fine picture full of life, and excellently executed whether considered in the light of the drawing or in the accurate pose of all the figures.

No. 305. Giov. Batt. Lampi (b. 1752 d. 1230). *Portrait of Elizabeth, Princess of Wurtemberg*. On the next wall:

No. 155. Giovanni Mannozi (called Giovanni da S. Giovanni) (of S. Giovanni in Val d'Arno, Aretino, b. 1590 d. 1636). *The first night of marriage*.

### THIRD DAY (AFTERNOON).

#### *(Description of the Uffizi Gallery continued).*

HALL OF NIOBE (10). The fine Greek statues of Niobe and her children and pedagogue, were found at Rome; the Medici purchased them in 1583 for 300 crowns, and in 1775 Pietro Leopoldo had them transferred to Florence ordering Paoletti to construct the Hall in which they are now contained.

241, Niobe defending the youngest of her daughters (beautiful group). 242-43, the young Niobides. 244, a young Niobide dying. 245, a wounded youth kneeling (It is doubtful if this is a Niobide). 246, a son of Niobe (fine statue). 247, The Pedagogue. 248 to 250, three Niobides (works worthy of special attention). 251, a young woman believed to be a Psyche. 252 and 257, five Niobides (works meriting special attention).

On the walls four large tapestries of Florentine manufacture representing: the one to the right upon entering, *Entry into Siena of Cosimo I of the Medici*; the other on the same side, *Coronation of Jane of Austria*, the *Finding of the body of Moses*, a scene from the life of Moses.

HALL OF BAROCCIO (11). This contains four tables of Florentine manufacture. The octagonal table in the centre of the room is considered to be one of the finest productions of the Florentine Manufactory. To the right, as we enter the hall:

No. 157. G. Honthorst (Gherardo delle Notti) (of Holland, b. 1590 d. 1656). *The Holy Family*.

This picture is 0.95 m. broad by 1.30 m. long.

No. 213. Giulio Bugiardini (Florentine, b. 1475 d. 1554). *Virgin with Child*.

This picture is 1.19 m. high by 0.76 m. broad.

On the next wall:

No. 163. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of Galileo*.

This picture is 0.60 m. high by 0.50 m. broad.



No. 164. Francis Pourbus (of Antwerp, b. 1569 d. 1622).  
*Portrait of Francavilla,*

This portrait is 0.49 metres high by 0.37 m. broad.

No. 1520. Giov. Batt. Tiepolo (Venetian, b. 1696 d. 1770).  
*Portrait of a page.*

No. 172. Angiolo Bronzino (Florentine, b. 1502 d. 1572).  
*Portrait of Eleonor of Toledo, and her son Ferdinand.*

It is 1.14 m. high by 0.95 m. broad.

No. 169. Federigo Barocci (of Urbino, b. 1528 d. 1612).  
*The Madonna of the people.* This grand composition is the most important work of Barocci, and is in many ways truly beautiful.

The picture is 3.59 m. high by 2.52 m. long. It comes from Arezzo, from which city it was transported to this Gallery in 1789. It is signed and dated in the right-hand lower corner, Edericus Barotius Urbino MDLXXIX.

No. 1519. Louis Morales of Badajoz (b. 1509 d. 1586). *Jesus bearing the Cross.* This is a picture full of feeling, and accurate in design; the right hand especially is indescribably beautiful.

This picture is also valuable on account of its rarity since very few works of Morales are to be found.

No. 3448. Francis Pourbus (of Antwerp, b. 1559 d. 1622).  
*Portrait of a young princess.*

On the next wall:

No. 180, Peter Paul Rubens (Fleming, b. 1577 d. 1640).  
*Portrait of Helen Forman, the painter's second wife.*

This portrait is 0.63 m. high by 0.46 m. broad.

No. 185. John Francis Douven (of Roermond, b. 1656 d. 1727). *Portrait of Elizabeth Haurey.*

No. 186. Carlo Dolci (Florentine, b. 1616 d. 1686). *St. Mary Magdalene.*

It is 0.74 m. high by 0.56 broad.

No. 190. Gerard Honthorst (Gherardo delle Notti) (of Utrecht, b. 1590 d. 1656). *The adoration of the Magi.*

This fine picture was executed for the church of S. Felicità where it remained until 1836, when the proprietors, the family Guicciardini, presented it to the gallery. It is 2.35 m. high by 1.95 m. broad.

No. 191. G. B. Salvi (of Sassoferrato, b. 1605 d. 1685).  
*The Virgin in Sorrow.*

It is 0.72 m. high by 0.50 m. broad.

No. 196. Van Dyck (of Antwerp, b. 1599 d. 1641). *Portrait of the princess Margaret of Lorraine*. Very fine work.

It is 2.03 m. high by 1.15 m. long.

On the next wall :

No. 1521. Giov. Batt. Tiepolo (Venetian, b. 1696 d. 1770). *The placing of a statue to a hero*. It is a work of surprising beauty as well in the grandeur of the composition and the exquisiteness of the drawing, as in the justness of the perspective, and the liveliness of the colouring. The figure of the workman in the frame to the left of the picture is very fine in the skilful execution of the difficult foreshortening. It is as beautiful too for the mingling of the colours, and the remarkable little group on the right representing a page with a dog.

This picture formerly adorned the ceiling of a venetian palace.

HALL OF INSCRIPTIONS (12). The Greek and Latin inscriptions are divided into 12 classes : 1<sup>st</sup> To the gods and their ministers ; 2<sup>nd</sup> to the Caesars ; 3<sup>rd</sup> and 4<sup>th</sup> to the Roman consuls and magistrates ; 5<sup>th</sup> to the public spectacles ; 6<sup>th</sup> to warriors ; 7<sup>th</sup> to the names by which the ancient Romans designated their dead ; 8<sup>th</sup> to marriages ; 9<sup>th</sup> to freedmen ; 10<sup>th</sup> to the tombs of christians ; 11<sup>th</sup> to epigraphs ; 12<sup>th</sup> various inscriptions. In this hall are also the following ancient sculptures, to the left as we enter. STATUE : 264, priestess (resting upon a remarkable cippus). BUSTS : 305, Hippocrate ; 304, a philosopher. CIPPES with inscription. BUSTS : 360, Seneca ; 302, Cicero ; 301, Cratus. STATUES : 263, Mercury the Pacific ; 341, pretty child slumbering, symbolising sleep. BUSTS : 300, Demosthenes ; 357, Cicero ; 299, Mark Antony ; 298, a philosopher. STATUE : 284, Aeron, a Persian deity. BUSTS : 295, Anacreon ; 295, a philosopher ; 294, Socrates ; 293, a philosopher. STATUES : 263, Bacchus and Ampelus, group resting on an altar ; 289, statuette, representing a consul sitting ; 283, statuette of a woman resting on a sarcophagus, with geniuses bearing the emblem of Mars ; 281, Nero as a boy. On the wall to the left of the observer, in the midst of many inscriptions is placed a high-relief ; 334, a tired tra-

veller resting himself. BUSTS : 288, a consul ; 287, Solon ; 286, a philosopher ; 285, Bacchus. On the wall to the right of the observer, 282, high-relief that is thought to represent the Emperor Gallienus in the act of mounting his horse. Round about are placed the portraits of Pompeius, Seneca, Demosthenes, Homer, and Plato (this last very rare). BUSTS : 280, Aristophanes ; 279, Sophocles ; 278, Alcibiades ; 277, Sappho. CIPPUS : 276, with inscription and surmounted by a sheep's head in basalt. BUSTS : 273, a philosopher ; 274, Scipio ; 273 and 277, a philosopher. STATUES : 266, Venus Urania ; 292, Silenus. BUSTS : 271, a philosopher ; 348, Homer ; 270, Caius Marius ; 269, head of a faun ; 201, Ovid ; 3817, Carneas. STATUES : 263, Venus Genetrix. Around placed high upon the walls are 14 busts of unknowns, and several vases, while below are several cinerary urns.

CABINET OF THE HERMAPHRODITE (13). To the left upon entering : bust, 321, a philosopher. STATUES : 324, Fragment, perhaps of a statue of Bacchus ; 323, Cupid and Psyche. BASS-RELIEF : 13, Fragment of the ornamental decoration of the Ara Pacis Augustae. BUST : 319, Alexander dying. BASS-RELIEF : 8, Fragment of the figured decoration of the Ara Pacis Augustae bearing the Pontifical portrait of Augustus. 315, torso of a faun. BASS-RELIEFS : 325, a temple ; 9, Fragment of the figured decoration of the Ara Pacis Augustae exhibiting the family of Claudius. BUST : 314, Juno. STATUES : 313, children holding a goose. BASS-RELIEF : 465, Bacchantes with a Dionysian bull ; 332, graceful child bearing vase on its shoulders ; 10, fragment of the figured decoration of the Ara Pacis Augustae exhibiting the goddess Telluriss. BUSTS : 312, Roman lady ; 316, Antinous. STATUES : 290, The goddess Ceres ; 317, child holding a goose. 310, Hercules strangling the serpents. BASS-RELIEFS : 327, three graceful female figures ; 330, a genius carrying the thunderbolts of Jove ; 329, an emperor offering a sacrifice ; 336, Bacchantes ; 11, Fragment of the figured decoration of the Ara Pacis Augustae exhibiting the sacerdotal body of Flaminius ; 328, Jupiter Ammon. BUSTS : 309, a philosopher ; 347, Seneca. BASS-RELIEFS : 337: Interior

of a stuff-merchant's; 383, Dying baccante; 326, Interior of a stuff-merchant's; 12, Fragment of the figured decoration of the Ara Pacis Augustae representing the cortege of the senators. STATUES: 311, small group representing Pan and Hermaphrodites; 307, torso of a man, in basalt; 308, Gany-mede restored by Cellini. BUST: 319, a philosopher. BASS-RELIEF: 15, ornaments; over the door, 14, Sacrifice of a bull. In the centre of the hall, reclining statue; 308, Hermaphro-dites.

HALL OF RUBENS (14) to the right of the observer:

Nos. 3426, 3424, 1242. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of Ferdinand II Grand-Duke of Tuscany*, and *Grand-Duchess Maria della Rovere. Portrait of Claudia de' Medici*. On the next wall:

No. 147. P. Peter Rubens (of Antwerp, b. 1577 d. 1640). *Triumphal entry of Henry IV into Paris after the battle of Ivry*. Standing out well in the centre of this fine and imposing composition is the figure of the king. In his hand he holds an olive branch as a token of peace, while his calm, features are full of a noble sadness. He appears in a kind of Roman chariot drawn by four horses, surrounded by an animated throng of players, and young maidens, and robust warriors bearing the spoils of the conquered. Every part of this imposing work is fine, but the finest part is the group of women in the right lower corner representing age, youth, and childhood.

This picture is 3.78 m. broad by 6.90 long.

On the next wall:

No. 216, by the same artist. *A bacchanal*.

It is 1.52 m. high by 1.18 m. broad.

No. 210. School of Rubens. *Philip IV, King of Spain*.

It is 3.37 m. high by 2.63 m. broad.

Nos. 148 and 152. Gerard Honshorst (Gherardo della Notti) (of Utrecht, b. 1590 d. 1656). *A supper. Good fortune*.

These pictures are respectively 2.10 m. broad by 2.20 m. long, and 1.41 m. broad by 1.45 m. long.

No. 1523 Van Dyck (of Antwerp, b. 1599 d. 1641). *Portrait of Lord John and Bernard Stuart*. In the corner on an easel, is a beautiful picture.

No. 1536. Flemish School of the XVII century. *Portrait of an old widow lady*. On the next wall:

No. 140. Peter Paul Rubens (of Antwerp, b. 1577 d. 1640). *Henry IV of France at the battle of Ivry*. Although this imposing composition is on the whole inferior to the one opposite, it is, however, a masterpiece worthy of the highest admiration.

It is 8.79 m. high by 6.92 m. broad.

On the next wall:

No. 3415 and 1527. Francis Pourbus (of Antwerp, b. 1559 d. 1622). *Portraits of Louis XIII King of France, and of Elizabeth of France*.

No. 763. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of Claudia dei Medici, wife of the Arch-duke Leopold of Austria*.

HALL OF VAN DER GOES (15). To the right of the observer:

Nos. 769, 780, 778, and 811. John Memling (of Bruges, b. 1425 d. 1495), 2 portraits of unknowns.

These pictures are 0.43 m. high by 0.31 m. broad.

No. 795. Roger Van Der Weyden (of Bruges, b. 1400 d. 1464). *Transport of Jesus to the sepulchre*. In this fine work besides the sentiment expressed in every face we admire the ability with which the dresses, and the landscape in the background are executed.

It is 1.10 m. high by 0.95 m. broad.

On the next wall there is a triptych that is one of the most beautiful things in the gallery.

No. 1125. Hugh Van Der Goes (of Ghent, b. towards the middle of the XV century, d. 1482). *The Nativity of Jesus, and the portraits of the family of Folco Portinari*.

The central part of this magnificent triptych represents the *Nativity*. In the foreground, to the right of the picture, dressed in maroon, with red cloak, kneels St. Joseph, his hands clasped together, in the act of profound adoration. To his right, kneeling in prayer, are two angels with wings of peacock feathers and light blue vestments. To the right of the composition is another group of kneeling angels with

wings of many colours, and dressed in rich sacerdotal cloaks of magnificent flowered stuff ornamented with precious stones. In the centre of the picture, robed in violet, with hands clasped together, humbly kneels the Virgin, gazing with an expression of intense love and vague timidity upon the Divine Son lying at her knees upon a piece of straw and surrounded by a halo of gold. To the left of the central group, there is another and perhaps the most beautiful. It is composed of three shepherds, two of whom are kneeling, while the third farther behind stands leaning forward, looking over the shoulders of his companions at the Infant Jesus with an expression of wonder and fear. Behind the figure of the Madonna rise the ruins of an elegant edifice, and between the two columns are seen the traditional oxen and young ass. A landscape background completes the picture.

The composition to the right of the observer represents the wife of Thomas Portinari, a powerful citizen of Florence in the XIV century, with his daughter, St. Mary Magdalene, and St. Margaret. Kneeling in the foreground, and three-quarters turned, is Portinari dressed in black material garnished with white fur. Behind him kneels his daughter. The woman more within the picture, robed in figured white, with a violet gown and blue cloak, and bearing a vase in one hand is St. Mary Magdalene. The other female figure, bearing in one hand a cross and a book, and robed in blue dress and red cloak, is St. Margaret. The background of this picture is formed by a landscape in which cavalry and a peasant are seen.

The composition to the left of the observer represents Tomas Portinari with his two sons, and St. Anthony and St. Matthew.

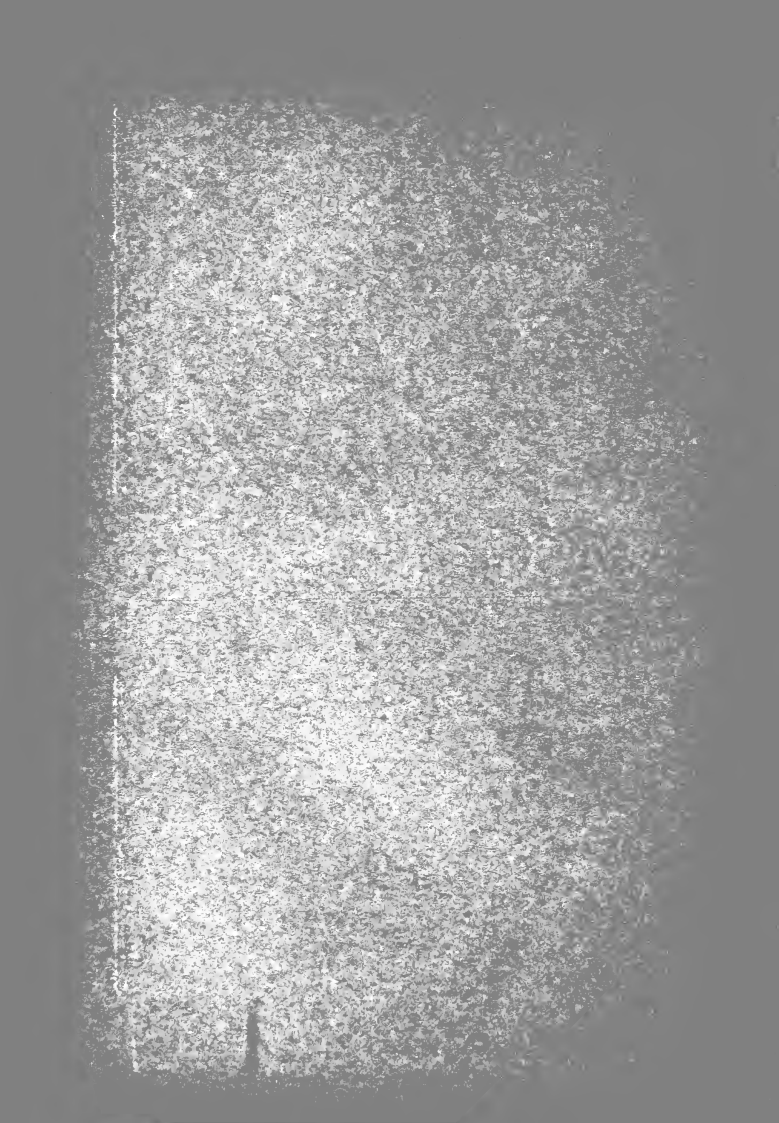
Kneeling in the foreground, three-quarters turned, is Thomas Portinari in a large black cape ornamented with fur. Behind him in the same position are his sons, one dressed in blue and red, the other in a mantle of red stuff. More within the picture leaning on a lance is St. Matthew, and a little in front, leaning upon a staff is St. Anthony the Abbé. The back-



GALLERIA UFFIZI - Tiziano, La Flora.



GALLERIA UFFIZI - Botticelli, L'Incoronazione.





ground represents a landscape with two figures, one of a man, the other of a woman.

In the exquisite transfusion of sentiment in every figure, the fineness of the posing, the elegance of the forms, the rich and harmonious colouring, the skillful execution of the materials and the scrupulous exactness in the depicting of every accessory, this triptych is a truly marvellous work.

This picture was ordered by Thomas Portinari banking agent of the Medici at Bruges for the chief hospital of S. Maria Nuova. It is the most authentic and important work of Van Der Goes. Beneath the two side compositions are effigies. The one to our right is of the Virgin, the other is of the archangel Gabriel. These two figures are very much spoiled.

On the next wall:

No. 703. John Memling (Fleming, b. 1435 d. 1494). *The Virgin with the Divine Son and two angels*. An admirable work for the fine touch, correct drawing, and richness of the stuffs and accessories imitated with scrupulous truthfulness.

This picture is one of the best works of Memling. It is 0.97 m. high by 0.43 m. broad.

On the next wall:

No. 1949. Peter Cristus (Fleming, b. 1400 d. 1472). *Two portraits, a man and a woman*.

No. 761. Albert Dürer (of Nuremberg, b. 1471 d. 1528). *Calvary*. A beautiful work of an extraordinary fineness of execution. It is very simply designed. In the frame of the same, the same subject is reproduced by John Brueghel (of Brussels, b. 1568 d. 1625).

No. 237. Quentin Metsys (Fleming, of Antwerp, b. 1460 d. 1539). *Portraits of himself and his wife*.

These portraits are 0.57 m. high by 0.42 m. broad.

On the next wall:

No. 698. Henry De Blès (Fleming, b. 1480 d. 1521). *The Virgin enthroned with the Child Jesus and two saints*. Work of great value, especially for the very accurate execution of the accessories and materials.

HALL OF LAWRENCE MONACO (18). On account of some restorations of the walls, this valuable collection of pictures has been temporarily transferred to another hall adjacent to the Tuscan School. (Nos. 26<sup>a</sup> and 27 on the plan, p. 77). In this transference it has been sought as much as possible to preserve the relative positions that the pictures occupied in the other hall, so that it is the simplest matter to discover them.

As all the paintings in this hall are of great value we shall give the full catalogue. To the right of the observer:

No. 39. Alessandro Filipepi called Sandro Botticelli (Florentine, b. 1446 d. 1500). *The Birth of Venus*. In the centre of the picture standing lightly on a shell, naked, with her fair hair falling about her shoulders is Venus. To the right two zephyrs blow her towards the sea-shore where a nymph unfolds a cloak ready to cover her.

This picture is 1.73 m. broad by 2.72 m. long. It was transported from the royal villa of Castello near Florence to this gallery in 1815.

No. 1294. Fra Giovanni Angelico (Florentine, b. 1387 d. 1454). *The Virgin enthroned with the Child Jesus and several angels*. On the panels of the triptych St. John the Baptist and St. Mark are figured, to the right and left respectively.

This picture is 2.60 m. high by 1.30 m. broad. It was executed for the Corporation of the Mercadanti.

No. 1297. Domenico di Tommaso Bigordi called Ghirlandajo (Florentine, b. 1449 d. 1494). *The Virgin with the Child Jesus, St. Zanobi, St. Giusto, and the angels Gabriel and Michael*.

This fine work is 1.80 m. broad by 1.98 m. long.

No. 286. Alessandro Filipepi called Sandro Botticelli (Florentine, b. 1446 d. 1510). *The Adoration of the Magi*. The three kings represent three personages of the Medicean family; the old king robed in black mantle ornamented with

gold, who kneels nearest the divine group is Cosimo; the others are his two sons Pietro and Giovanni. The one in the red mantle ornamented with ermine is Pietro, the other in white and gold tunic, Giovanni. The personages in the foreground represent several other Florentine noblemen. From the excellent grouping and posing of the figures, from the drawing and modelling, truthfulness of the portraits, and the execution of the materials, this picture may be considered the masterpiece of Botticelli.

It is 1.11 m. broad by 1.34 m. long. It was brought from the royal villa of Poggio a Caiano where it had remained up to 1795.

No. 1305. Domenico Veneziano (Venetian, b. 1400 d. 1461). *The Virgin with the Divine Son and several saints*. The figures to the left of the Virgin are St. John the Baptist and St. Francis of Assisi; the others on the right are St. Lucy and St. Nicholas. The most beautiful feature of this painting is the face of St. Lucy.

The picture is 2.03 m. square.

No. 1309. Don Lorenzo Monaco (Florentine, b. 1413 d. 1472). *The coronation of the Virgin*.

In the centre of the composition Jesus Christ robed in red tunic and blue mantle is represented in the act of crowning the Virgin, who robed in white tunic and blue veil is pictured on his left in humble and devout attitude. In the centre-ground, to the right and to the left of the central group are angels, prophets, saints, and apostles. At the foot of the picture kneeling before the Virgin are three angels holding censers in their hands.

The top of the frame forms three arches surmounted by gables in the centre of which are represented the archangel Gabriel—to the left, the Virgin—to the right, and the Holy Trinity—in the centre. In the step are represented four episodes in the life of St. Bernard, the Nativity of Jesus, and the Adoration of the Magi. This picture besides being the most authentic work of Don Lorenzo Monaco and one of his most important and most admirable, is also one of the finest monuments of the first half of the XIV century.

This beautiful painting is 5.12 m. high by 4.50 m. broad. It was purchased

by the gallery in 1866 from the church of S. Pietro a Cerrato in the neighbourhood of Certaldo, a provincial Florentine district.

No. 1302. Benozzo Gozzoli (Florentine, b. 1420 d. 1498). Altar step containing the *Virgin with the Divine Son and St. Catherine; half-figure of Christ with St. John, St. Mary Magdalene; St. Anthony and St. Benedetto.*

This painting is 0.24 m. high by 2.21 m. broad.

No. 1310. Gentile da Fabiano (of Fabriano, b. 1365 d. 1450). *St. Mary Magdalene, Saint Niccolò da Bari, Saint John St. George.*

It is 2 m. broad by 2.42 m. long.

In the middle of the hall placed upon easels are to be admired:

No. 1290. Fra Giovanni Angelico called Beato Angelico (of Florence, b. 1387 d. 1455). *The coronation of the Madonna.*

Above in the centre of a golden splendour sitting on the clouds three quarters turned is Jesus Christ holding in his left hand the terrestrial globe and in his right a rich crown destined to adorn the head of his August Mother. The latter faces the Divine Son with hands crossed upon her breast, in an attitude of sweetest humility and love. Around these two noble and celestial figures move a company of seraphs, cherubims, and angels in various graceful attitudes. In the lower part of the imposing composition, finely and nobly grouped are many saints, both men and women, gazing in ecstasy and full of ardent longing upon the scene that unfolds so gloriously above them. This picture is one of Angelico's most beautiful works.

It is 1.12 m. broad by 1.14 m. long.

No. 1544. Bartolommeo Caposali (of Perugia, b. 1420 d. 1499). *The Virgin with Child Jesus and many angels.* This valuable work was acquired this year by the officials of the Gallery.

No. 1549. Filippino Lippi (of Prato near Florence, b. 1457 d. 1504). *The Virgin kneeling in the act of adoring the Child Jesus.*

This valuable work instinct with so much feeling, and designed so marvellously, has been recently acquired by the officials of the gallery.

**Venetian School (19). FIRST HALL.** To the right of the observer:

No. 1524. Tiziano Vecellio (Venetian of Pieve di Cadore, b. 1477 d. 1576). *Our Lady of Sorrows.*

No. 579. Paolo Caliari called Veronese (of Verona, b. 1528 d. 1588). *The Annunciation*.

No. 592. Sebastiano Luciani called Sebastiano del Piombo (of Venice, b. 1485 d. 1547). *Death of Adonis*.

No. 583 bis. Carpaccio Vittorio (Venetian of the XV century). *Biblical subject*.

It is 0.65 m. high by 0.44 m. broad.

On the next wall:

No. 586. G. B. Moroni (Bergamese, b. 1520 d. 1572). *Portrait of a gentleman*. A very fine portrait excellently designed and finished.

It is 1.07 m. high by 0.92 m. broad.

No. 648. Tiziano Vecellio (Venetian of Pieve of Cadora, b. 1477 d. 1576). *Portrait of Catherine Cornaro, Queen of Cyprus*.

It is 1 m. high by 0.74 m. broad.

No. 1111. Andrea Mantegna (of Padova, b. 1431 d. 1506). Triptych representing the *Circumcision*, the *Adoration of the Magi*, and the *Resurrection*.

The part to the right of the observer contains the *Circumcision*. On the left of the picture, robed in red tunic, green cloak, and white veil, is the Virgin presenting to the high priest for circumcision the Infant Jesus, who in childish fear shrinks from the operation, and tries to take refuge in the arms of his mother. In the centre of the picture majestically stands the high priest in his priestly vestments of white tunic and blue mantle ready with a small lance in his right hand to perform the ritualistic operation. His fine head with white and flowing beard is turned towards Jesus, and his face is all lighted up with the nobility of his mind and soul. A boy in front of the high priest holds a vase in his hands with scissors and linen bindings. On the right of the picture St. Joseph sits holding the traditional offering of the two doves. Behind the Madonna is a group of two women and a child. In the central portion. *The visit of the Magi kings*. To the right of the picture before the grotto, in the midst of a halo of cherubims is the Virgin holding in her arms the Divine Son. Almost in the centre of the composition sumptuously dressed

are the Magi kings in fine and humble attitude adoring the Saviour. To the right of the Madonna is St. Joseph leaning upon his staff, gazing lovingly upon the Infant Jesus. In the distance on the slopes of the mountains are seen the retinues of the Magi.

The portion to the left of the observer: *The Resurrection*. Jesus Christ rising into the air amidst a halo of light and cherubims, and leaning upon the staff of a banner, his head inclined to the left and towards the earth. Around the abandoned sepulchre are gathered the Virgin and the apostles.

These three compositions are most beautiful, especially the Circumcision, for the exquisiteness of design, the rich harmonious colouring and the beautiful grouping of the figures. All the accessories are wonderful too.

These three compositions are each 0.86 m. high by 0.43 m., 0.77 m. and 0.30 m. broad respectively.

On the next wall:

Nos. 605 and 599. Tiziano Vecellio (Venetian of Pieve di Cadore, b. 1477 d. 1576). *Portraits of Francesco Maria dello Rovere Duke of Urbino and of his wife*.

These two fine portraits painted by Tiziano in 1537 aroused such enthusiasm in that age that the poet Aretino dedicated a sonnet to them.

The first is 1.13 m. high by 1 m. broad, the second 1.11 m. high by 1.02 m. broad.

No. 596. Paolo Caliari called Veronese (b. 1528 d. 1588). *Esther before Ahasuerus*.

It is 2.08 m. broad by 2.85 m. long.

No. 587. Paris Bordone (of Treviso, b. 1500 d. 1570). *Portrait of an unknown gentleman*.

It is 1.12 m. high by 0.88 m. broad.

No. 602 bis. Sebastiano Ricci (of Belluno, b. 1662 d. 1734). *Sacrifice of Iphigenia*.

This graceful sketch, well designed and finely coloured was at one time attributed to Tripolo.

In the middle of the hall on an easel:

No. 626. Tiziano Vecellio (Venetian of Pieve di Cadore, b. 1477 d. 1576). *Half female figure called Flora*.

It is one of the finest of Tiziano's works. It is 0.79 m. high by 0.63 m. broad.

SECOND HALL. Beginning from the right of the observer.

No. 618. Tiziano Vecellio (Venetian of Pieve di Cadore, b. 1477 d. 1576). *The Virgin with the Child Jesus*.

On the next wall:

No. 642 G. B. Moroni (Bergamese, b. 1520 d. 1572). *Portrait of Giovanni Antonio Pantera*.

No. 622. Barbarelli Giorgio called Giorgione (of Castelfranco, b. 1478 d. 1511). *Portrait of a Maltese knight*.

It is 0.79 m. high by 0.57 m. broad.

No. 589. Paolo Caliari called Veronese (b. in Verona 1528 d. 1588). *Martyrdom of St. Justina*.

It is 0.99 m. broad by 1.01 m. long.

No. 625. Tiziano Vecellio (Venetian of Pieve di Cadore, b. 1477 d. 1576). *The Virgin with the child Jesus and St. Catherine*.

This graceful painting is 0.67 m. high by 0.57 m. long.

On the next wall:

No. 583. Giovanni Bellini (Venetian, b. 1427 d. 1416). *The Dead Christ*.

It is 0.74 m. broad by 1.18 m. long.

No. 3389 Paolo Caliari called Veronese (of Verona, b. 1528 d. 1588). *Moses saved from the water*.

No. 638. Iacopo Robusti called Tintoretto (Venetian, b. 1519 d. 1594). *Portrait of Iacopo Sansovino*.

This fine picture is 0.63 m. high by 0.57 m. long.

On the next wall:

No. 590. Tiziano Vecellio (Venetian of Pieve di Cadore, b. 1477 d. 1576). *Holy Family*.

CABINET OF THE GEMS (20) (*closed on Sundays*). This fine cabinet is built in the form of a tribune and decorated with four columns of oriental alabaster and four of « verde antico ». The six cabinets contain upwards of 400 gems, precious stones, rock-crystals, lapis-lazuli etc., enriched with pearls, diamonds etc. There are eight columns of Siennese agate and eight of rock-crystal, eight statues of the apostles by Orazio Mochi, Florentine, bass-reliefs, busts, vases, etc. All these works were executed in Florence in the time of the Medici.

We shall indicate the most remarkable pieces. To the right: Case I: A vase of lapis-lazuli 13 inches in diameter. Three small female busts in hyacinth. Two small bass-reliefs in gold on jasper, by Gian Bologna. A small vase in agate after the style of Cellini. Case II: Two vases of Sardonyx, very rare for their size and the beauty of their markings. A bass-relief ornamented with precious stones, and bearing the portrait of Cosimo I. Three bass-reliefs in gold like the preceding. A cup in rock-crystal, with a gold enamelled cover bearing the initials of Diane de Poitiers. Case III: A triangular form in plasma of emerald. Several busts. Various vases in rock-crystal, agate, etc. Case IV: A vase in flowered jasper. A porphyry Venus and Cupid, the work of Pietro Matia Serbaldi da Pescia. Case V: A cup in lapis-lazuli ornamented with pearls. A Grison jasper cup ornamented with pearls, representing a Hydra, with the figure of Hercules in gold by M. Mazzaffori. A small vase in acqua marina, another in emerald. A head in torquoise with diamond eyes. A large vase in red jasper. A large cup in rock-crystal, engraved. View of the Piazza della Signoria in pietra fine, with bass-reliefs in gold by G. Mola. A bowl in the form of a bottle, of Spanish coralline ornamented with pearls and cameos. A star-stone or cats-eye of extraordinary size. Case VI: A vase in lapis-lazuli. A cup with handles of enamelled gold, attributed to B. Cellini. A bowl in the form of a sea-shell in red jasper. A small oval made out of a single garnet. A bust of Tiberius, with gold ornaments attributed to Cellini. In the centre of the room is a casket in rock-crystal, with 24 scenes in the life of Jesus Christ, engraved within by Valerio Belli of Vicenza. (It is the artist's masterpiece, and perhaps the most precious work in this collection).

**French School (21).** The ceilings of this room and of the four following are of the School of Poccetti. To the right of the observer:

No. 654. Iacopo Courtois called Bourguignon (of S: Ippolito, b. 1621 d. 1676). *Battle-piece representing the assault on the rock of Radicofani.*





GALLERIA UFFIZI - *Correggio*, *Madonna in adorazione*.



GALLERIA UFFIZI - *A. Del Sarto*, *Madonna delle Arpie*.



No. 656. Francis Boucher (Parisian, b. 1704 d. 1770). *The Child Jesus and St. John.*

This charming picture is dated 1750. It is 0.50 m. high by 0.44 m. broad.

No. 657. Charles Van Loo (of Nice, b. 1705 d. 1765). *The Virgin and Child.*

It is 1.44 m. high by 1.12 m. broad.

On the next wall:

No. 664. Laurence La Hyre (Parisian, b. 1606 d. 1656). *The Virgin and Child.*

It is 1.34 m. high by 0.99 m. broad.

No. 663 B. Gagneroux (of Dijon, b. 1763 d. 1795). *A fight of cavalry*

N. 667. Francis Clouet called Jehannet (of Tours, b. 1570 d. 1572). *Francis I King of France.*

This fine small picture is 0.26 m. high by 0.21 m. broad.

N. 669. Iacopo Courtois called Bourguignon (of S. Ippolito, b. 1621 d. 1676). *A battle.*

On the next wall:

Nos. 679 and 689. Francis Laurence Fabre (of Montpellier, b. 1766 d. 1837). *Portraits of Vittorio Alfieri and his friend the Countess of Albany.*

These two beautiful portraits presented to the gallery in 1825 by the artist himself are 0.92 m. high by 0.72 m. broad. On the back of each painting two sonnets of the great poet and tragedian are written in his own hand, and in which his moral and physical virtues and defects and those of his companion are admirably described.

No. 690. bis. By the same. *Portrait of Giuseppe Terreni, painter*

No. 695. P. Champagne (of Brussels, b. 1602 d. 1674). *Portrait of Nicholas Fouquet.*

This painting is 0.70 m. high by 0.53 m. broad.

**Flemish and German School (22). FIRST HALL.** To the right of the observer:

Nos. 748 bis and 713 bis. John Wagner (of Kulmbach of the XVI century). *The conversion of St. Paul and the martyrdom of St. Peter.*

Nos. 702, 1526, 707. Peter Neefs (of Antwerp, b. 1577 d. 1659). Interior of various churches.

No. 758. Adam Elzheirner (of Frankfort, b. 1574 d. 1620). *Landscape.*

On the next wall:

Nos. 724 and 713. John Wagner (of Kulmbach, b. 1511 d. 1540). *Martyrdom of St. Paul; and S. Peter walking on the water.*

No. 717. Peter Neefs (of Antwerp, b. 1577 d. 1659). *Interior of a Church.*

This picture is dated 1636.

No. 716. J. Sustermans (of Antwerp, b. 1597 d. 1681). *St. Margaret.*

No. 710 Andrian Stalbent (of Antwerp, b. 1580 d. 1662). *Landscape.*

No. 730. H. de Bless called Il Civetta (of Dinant, b. 1480 d. 1521). *The copper mines.*

This fine landscape is the masterpiece of de Bless. It is 0.83 m. broad by 1.33 m. long.

On the next wall:

Nos. 740 and 748. John Wagner (of Kulmbach, b. 1511 d. 1540). *The preaching of St. Peter; St. Peter and St. Paul made prisoners.*

No. 744. Nic. Frument (of Avignon, XV century). Triptych representing the *Resurrection of Lazarus*, in the centre; *Martha at the feet of the Saviour*, on the left; and, on the right part, *Mary Magdalene washing the feet of the Saviour.*

On the upper parts of the folds of the triptych are represented, on the left, the Virgin crowned and bearing in her arms the Divine Son; on the right, several noblemen kneeling. This painting is signed, and dated 1461.

It is 1.3 m. high by 1.08 m. broad.

No. 709. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of a noble of the Pulciani family.*

SECOND HALL. SCULPTURES: On an oriental alabaster table, two busts: *Vitellius* and *Adrian*. PICTURES: To the right of the observer:

No. 766. Albert Dürer (of Nuremberg, b. 1471 d. 1528). *Portrait of his father.*

A fine portrait excellently drawn and full of life. It is 1.23 m. high by 0.89 m. broad.

No. 776. Peter Neefs (of Antwerp, b. 1577 d. 1659). *Interior of a church.*

Nos. 777 and 768. A Dürer (of Nuremberg, b. 1471 d. 1528). *Heads of the apostles St. Philip and St. James.*

These watercolours are truly fine works in which the study and love of nature are admirably united. They are 0.43 m. high by 0.32 m. broad.

No. 700. David Teniers (of Antwerp, 1610 d. 1690). *The old lovers*, commonly called *the Smorfie* (Grimaces).

It is 0.26 m. high by 0.21 m. broad

No. 774. C. Gellée called Claude Lorrain (b. 1600 d. 1682). *Seascape.*

This painting which is considered the masterpiece of the artist, is signed and dated. It is 1.05 m. high by 1.32 m. broad.

On the next wall:

No. 784. Nic. Neuchatel (b. 1527 d. 1590). *Portrait of Viglius Zaichem Abayta, president of the secret council under Charles V and Philip II.*

No. 812. P. P. Rubens (of Siegen, b. 1577 d. 1640). *Adonis, Venus, and several cupids.*

This picture, remarkable for its composition and skilful execution is 0.69 m. broad by 0.98 m. long.

No. 765 and 769. J. Holbein (of Augsburg, b. 1497 d. 1543). *Portrait of Richard Southwell and Thomas More.*

These two beautiful portraits are 0.46 m. high by 0.36 m. broad.

No. 788. Christofano Amberger (of Nürnberg, b. 1490 d. 1563). *Portrait of G. Goross.*

It is 0.52 m. high by 0.41 m. broad.

Nos. 806, 807, 813, 817. Paul Brill (of Antwerp, b. 1554 d. 1626). *Landscapes.*

No. 792. A. Mignon (of Frankfort, b. 1639, d. 1790). *Fruit.*

On the next wall:

Nos. 845 and 847. L. Kranach, of Kranach, b. 1472 d. 1556). *Portraits of John and Frederick electors of Saxony. Portraits of Luther and Melancthon.*

The first two are dated 1533 and the second two 1543. They are 0.19 m. broad by 0.30 m. long.

No. 839 J. Holbein (of Augsburg, b. 1497 d. 1543). *Female portrait.*

It is 0.36 m. high by 0.27 m. broad.

On the next wall:

No. 783. A. Van Dyck (of Antwerp, b. 1599 d. 1641). *The Virgin of Sorrows.*

No. 800. G. Schalken (of Made, b. 1645 d. 1706). *A young woman with a lighted candle in her hand.*

**Dutch School** (23). To the right of the observer:

No. 854. F. Ven Mieris (of Delft, b. 1635 d. 1681). *The Charlatan.*

This very important work, signed on the left F. Mieris, is considered the masterpiece of the artist. It is 0.47 m. high by 0.36 m. broad.

No. 855. C. Poelemburg (of Utrecht, b. 1586 d. 1666). *Landscape with cavalry.*

No. 858. J. Brueghel (of Brussels, b. 1568 d. 1625). *Wood with many figures on horseback and in vehicles.*

No. 905. A. Van Der Werff (of Rotterdam, b. 1659 d. 1722). *The judgment of Solomon.*

This work is finished with a truly admirable fineness of execution and excellence of design.

No. 911. Cornelius Poelemburg (of Utrecht, b. 1586 d. 1610). *Landscape.*

On the next wall:

Nos. 880, 817, 899, 900, 878. By the same artist. *Five beautiful landscapes.*

No. 884. J. Brueghel (of Brussels, b. 1568 d. 1625). *Allegory, Air and Fire.*

No. 882. J. Ruysdael (of Haarlem, b. 1632 d. 1682). *Landscape after rain.*

This very fine work is signed by the author. It is 0.52 m. broad b. 0.60 m. long.

No. 981. F. Van Mieris (of Delft, b. 1635 d. 1681). *The family of the painter.*

This work is good in composition and accurate in execution although some of the heads are lacking in expression. It was painted for the Grand-Duke Cosimo III of the Medici. It is 0.50 m. high by 0.39 m. broad.

No. 972. G. Metzu (of Leyden, b. 1630 d. 1668). *The lady and the sportsman.* Towards the right of a luxuriously furnished room near a table is a richly dressed young lady. With folded arms and gracious smile she faces a gentleman clad in hunting costume. Advancing towards her from the left, cap in hand and slightly bending forward, he offers her the game. A dog is at his feet. The background is formed by an ample mantlepiece and an open door.

This charming and clever work is 0.39 m. high by 0.34 m. broad.

No. 892. P. Breughel (of Breda, b. 1525 d. 1569). *Jesus ascending Calvary.*

This work signed and dated 1569 is 1.14 m. broad by 1.60 m. long.

No. 903. J. Breughel (of Brussels, b. 1568 d. 1625). *Allegory: Earth and Water.*

On the next wall:

No. 775. J. Jordaens (of Antwerp, b. 1593 d. 1687). *Venus and three graces.*

No. 918. G. Metzu (of Leyden, b. 1630 d. 1668). *Lady playing a lute.*

This charming work is 0.30 m. high by 0.27 m. broad.

No. 928. P. Breughel (of Breda, b. 1525 d. 1569). *Rural dance.*

No. 926. Gerard Dow (of Leyden, b. 1613 d. 1680). *The pancake-seller.*

This fine little picture is 0.44 by 0.35 m. broad.

No. 934. G. Schalcken (of Dordrecht, b. 1643 d. 1706). *Woman sewing by candlelight.*

On the next wall:

No. 945. F. Van Mieris (of Delft, b. 1635 d. 1681). *Refection of two old people*; commonly known as the *Vecchini*.

A fine work, signed by the artist. It is 0.35 m. high by 0.31 m. broad.

No. 952. By the same artist. *The Aged Lover.*

This beautiful little picture is 0.32 m. high by 0.23 m. broad.

No. 953. R. Ruysch (of Amsterdam, b. 1664 d. 1750). *Fruit.*

No. 979. Rembrandt (of Leyden, b. 1606 d. 1669). *Land-scape with an approaching storm.*

This very fine and powerful work is 0.53 m. broad b. 0.97 m. long.

No. 958. G. Terboch (of Zirelle, b. 1608 d. 1681). *A lady drinking.*

It is 0.38 m. high by 0.34 m. broad.

No. 960. Q. Paulyn (of Amsterdam, b. 1645 d. ?). *The Miser.*

No. 964. Gaspar Netscher (of Heidelberg, b. 1639 d. 1684). *A maid-servant polishing a copper vessel.*

On the next wall:

No. 977. John Steen (of Leyden, b. 1626 d. 1679). *Breakfast.*

This fine work is 0.39 m. broad by 0.49 m. long.

Italian School (24). Table in oriental alabaster. To the right of the observer :

No. 1044. Francis Albani called Albano (of Bologna, b. 1578 d. 1660). *Landscape, with a dance of genii.*

No. 1011. Carlo Cignani (of Bologna, b. 1628 d. 1719). *The Virgin with the Divine Son.*

No. 1077. Antonio Canale called il Canaletto (of Venice, b. 1697 d. 1768). *The Grand Canal of Venice.*

This fine little picture is 0.09 m. broad by 0.74 m. long.

No. 1002. Antonio Allegri called il Correggio (of Correggio near Modena, b. 1494 d. 1534). *The Virgin with the Infant Jesus and several angels.*

This fine little picture is 0.20 m. high. by 0.16 m. broad.

No. 1005. Salvator Rosa (of Naples, b. 1615 d. 1675). *Rocky country on the coast.*

It is 0.48 m. broad by 0.93 m. long.

No. 1025. Andrea Mantegna (of Padova, b. 1431 d. 1506). *Virgin with the Child Jesus.*

This beautiful work, finished with so much artistic merit and taste is 0.28 m. broad by 0.31 m. long.

No. 3417. G. Antonio Boltraffio (of Milan, b. 1467 d. 1516). *Portrait of a youth.*

No. 1064. Antonio Canale called il Canaletto (of Venice, b. 1697 d. 1768). *View of the Ducal Palace of Venice.*

It is 0.52 m. broad by 0.92 m. long.

On the next wall :

No. 1038. Tisi Benvenuto called Garofolo (of Ferrara, b. 1481 d. 1559). *The Annunciation.*

No. 1021. Caliari Paolo called il Veronese (of Verona, b. 1528 d. 1588). *St. Agnes.*

No. 1149. Cristofano Allori called Bronzino (of Florence, b. 1567 d. 1621). *Mary Magdalene in the desert.*

It is 0.29 m. broad by 0.43 m. long.

No. 1032. Lodovico Mazzolini (of Ferrara, b. 1481 d. 1528). *The Virgin with the Child Jesus and St. Anna.*

It is 0.29 m. high by 0.22 m. broad.

No. 995. By the same artist. *The Massacre of the Innocents.*

It is 0.39 m. broad by 0.58 m. long.



No. 998. Guido Reni (of Bologna, b. 1575 d. 1642). *Virgin with the Child Jesus and St. Giovannino*.

This fine painting is 0.19 m. high by 0.15 m. broad.

No. 1031. Amerighi Michelangiolo called Caravaggio (of Caravaggio, b. 1569 d. 1609). *The Head of Medusa*.

This fine work is 0.60 m. in diameter.

No. 1033. Vecellio Tiziano (of Pieve di Cadore, b. 1477 d. 1376). *Christ and the Pharisee*.

This small picture, a copy by Titian himself of one of his masterpieces executed in 1507 for the Duke of Ferrara, is 0.20 m. broad by 0.21 m. long.

No. 1165. Cristofano Allori called Bronzino (of Florence, b. 1527 d. 1621). *The Child Jesus lying sleeping on the cross*.

This pretty picture is 0.34 m. broad by 0.42 m. long.

No. 1057. Francesco Albani called Albano (of Bologna, b. 1578 d. 1660). *Seascape with the rape of Europa*.

No. 1102. Luca Giordano (of Naples, b. 1632 d. 1705). *The rape of Dejanira*.

No. 1052. Unknown. *Abraham's Sacrifice*.

On the next wall:

No. 1074. Francesco Solimene (of Nocera, b. 1567 d. 1647). *Diana bathing*.

On the next wall:

No. 1095. Marco Palmegiani (of Forlì, b. 1492 d. 1537). *The Crucifixion with the Virgin, St. John, and the Magdalene*.

It is 1.12 m. high by 0.91 m. broad.

No. 1060. Jacopo Robusti called Tintoretto (of Venice, b. 1519 d. 1594). *Unknown portrait*.

This fine little picture is 0.17 m. high by 0.15 m. broad.

**Tribune (25).** The pretty octagonal hall known by this name is one of the rarest marvels of art. It is, indeed, one of those sanctuaries that cannot be visited without profound awe and a sense of deep emotion, and which leaves upon the mind an imperishable remembrance. The smallness of this shrine of art augments the admiration of the visitor when he reflects that in this little space are united such masterpieces, masterpieces that ennoble the country whose possession they are. The design is by Buontalenti, the decorations of the cupola by Poccetti.

**STATUES:** 342. *Venus dei Medici*, the beautiful Greek work, that according to the inscriptions on the base, is the work

of Cleomenes, the son of Apollodorus the Athenian. It was found in Hadrian's villa at Tivoli and removed to Florence under Cosimo III. The right arm and half of the left are modern. It is a customary saying that to see this statue alone it is worth visiting Florence. 343. *The Wrestlers*, a masterpiece of Greek sculpture. 344. *The Dancing Faun*, one of the most wonderful works of antiquity, attributed to Praxiteles: the head and arms were restored by Michael Angelo with all his peculiar skill. 345. *L'Apollino* (the little Apollo), a graceful statue of almost feminine beauty. 346. *L'Arrotino* (the Whetter), magnificent statue found at Rome in the XVI century. It is not known with certainty what it represents. It is thought to be the Scythian whetting his knife to flay Marsyas, conquered by Apollo.

PICTURES: To the right of the observer:

Nos. 159 and 154. Angiolo Bronzino (of Florence, b. 1502 d. 1572). *Portraits of Bartolommeo Panciatichi and Lucrezia his wife*.

These two beautiful portraits, full of feeling, especially the female one, correctly designed and skilfully executed, are 1.01 m. high by 0.81 m. broad.

No. 1108. Tiziano (of Pieve di Cadore, b. 1477 d. 1576). *Venus reclining*. On a bed covered with red material reclines this fine and voluptuous figure, holding in her left hand a bunch of flowers. Her handsome head is three quarters turned away, and close by is a whispering Cupid.

This masterpiece in which correctness of design is united with a gaiety of colouring and mellowness of colour incomparable, was painted in 1577 for the Duke of Urbino. It is 1.36 m. broad by 1.97 m. long.

On the next wall:

No. 1115. A. Van Dyck (of Antwerp, b. 1599 d. 1641). *Portrait of Jean de Montfort*.

This fine picture is 1.12 m. high by 0.82 m. broad.

No. 1139. Michael Angelo (Florentine, b. 1475 d. 1565). *Holy Family*. The Virgin dressed in red and blue cloak, kneels on a terrace at the feet of St. Joseph. her beautiful head and figure turned to the right as she plays with the Infant Jesus held lovingly out to her by the Patriarch,

This famous work, full of poetical feeling, drawn in perfect proportion although rather hard in the outlines, fills whoever observes it with wonder and delight. What especially attracts the attention of the observer is the sweet expression on the face of the Virgin, and the merry look of the Infant Jesus. This splendid work was executed about 1503 by the order of Agnolo Doni, a Florentine patrician. It measures 1.18 m. in diameter. The frame that encloses it is also a masterpiece of the same epoch. It is said to have been designed by Michael Angelo.

No. 1122. Pietro Vannucci called Perugino (of the city of Pieve, Umbria, b. 1446 d. 1524). *The Virgin with the Child Jesus, St. John and St. Sebastian.*

This very fine work is signed, and dated 1493. It is 1.73 m. high by 1.97 m. broad.

No. 1131. Sanzio Raffaello (Raphael) (of Urbino, b. 1483 d. 1520). *Portrait of Pope Julius II.*

It is 1.08 m. high by 0.81 m. broad.

On the next wall :

No. 3458. Sebastiano Luciani called Fra Sebastiano del Piombo (of Venice, b. 1485 d. 1547). *Portrait of unknown called The Sick Man.*

No. 1124. Francesco Raibolini called Francia (of Bologna, b. 1450 d. 1517). *Portrait of Evangelista Scappi.*

This fine portrait is 0.52 m. high by 0.41 m. broad.

No. 287. Pietro Vannucci called Perugino (of the city of Pieve, Umbria, b. 1446 d. 1524). *Portrait of Francesco delle Opere.*

This fine portrait, formerly thought to be by Francia, is signed and dated 1491. It is 0.53 m. high by 0.42 m. broad.

No. 1135. Bernardino Luini (of Luino near Milan, flourished about 1530). *Beheading of St. John the Baptist.*

This fine painting owes much to the influence of Leonardo da Vinci. It is 0.44 m. broad by 0.57 m. long.

No. 1121. Andrea Mantegna (of Padova, b. 1431 d. 1506). *Portrait of Elizabeth Gonzaga, wife of Guidobaldo da Montefeltro, Duke of Urbino.*

This fine portrait formerly attributed to Bonsignori, is 0.51 m. high by 0.36 m. broad.

No. 1120. Raphael Sanzio (of Urbino, b. 1483 d. 1520). *Portrait of unknown lady.*

This portrait, a really marvellous work, has been attributed by the critics to the Florentine School while some do not hesitate to pronounce it by

Leonardo da Vinci. Some hold that it represents the mother of the painter, others, that it represents Maddalene Doni, a Florentine lady. It is 0.63 m. high by 0.48 m. broad.

No. 1117. Tiziano (of Pieve di Cadore, b. 1477 d. 1576). *Venus reposing*. The beautiful figure lies on a bed of red with linen of purest white. Her fair head is inclined a little towards her right shoulder about which falls her auburn hair. Her left arm rests gently by her side while the left is doubled against the pillow. At her feet nestles a little dog.

This wonderful study of the nude is perfect in execution; the different limbs are designed and modelled with exquisite art, and only a perfect judgment could have produced all the half-tints that give to the flesh such a mellowness as to render it almost palpitating. This famous painting was executed in 1537 for the Duke Francesco Maria di Urbino and passed to the Medici in 1646 with the dowry of a princess of the Rovere. It is 1.21 m. broad by 1.67 m. long.

On the next wall :

No. 1123. Sebastiano Luciani called Fra Sebastiano del Piombo (of Venice, b. 1485 d. 1547). *Portrait of young lady*. Taine very justly remarks of this splendid work : « It is a superb female head radiant as a summer noon ». It has been attributed to Giorgione and to Raphael.

It is 0.66 m. high by 0.53 m. broad.

No. 1125. Francesco di Cristofano called Franciabigio (of Florence, b. 1483 d. 1525). *The Virgin with Child and St. John* called the *Virgin of the well*.

This fine picture, formerly attributed to Raphael, is 1.02 m. high by 0.80 m. broad.

No. 1127. Sanzio Raffaello (of Urbino, b. 1483 d. 1520). *St. John in the desert*.

This fine painting, executed for the Cardinal Colonna, is 1.63 m. high by 1.46 m. broad.

Nos. 1126 and 1130. Fra Bartolommeo di Paolo del Falorino called Baccio della Porta (of Florence, b. 1475 d. 1517). *The prophets Isaiah and Job*.

These two pictures are the fragment of a large picture (Christ and the Evangelists) executed by the order of the Florentine merchant Salvadori Belli. They are 1.68 m. high by 1.08 m. broad, and 1.18 m. high by 0.99 m. broad.

No. 1129. Sanzio Raffaello (of Urbino, b. 1483 d. 1520). *The Virgin with the Child Jesus and St. John*, called the *Virgin of the Goldfinch*.

The gentle figure of the Virgin clothed in the traditional colours sits on a mossy stone in the midst of a meadow. Her beautiful head slightly reclining on her bosom, she gazes lovingly upon the two children who, naked, play about her knees. In her right hand she holds an open book, and with the other tenderly draws to herself St. John who offers a goldfinch to the Infant Jesus. The latter stands leaning lovingly back against his mother's right knee. His right arm dropped in sweet abandon against his side he reaches forward with the other to take the little bird offered him by St. John. The celestial air that emanates from the beautiful head of the Virgin, that sweet simplicity and tender affection to be found in the ways of children, make of the picture a truly admirable work that at first almost overpowers the observer. This famous picture was given to Lorenzo Nasi by Raphael himself in 1509. It is 1.06 m. high by 0.75 m. broad.

On the next wall :

No. 1134. Antonio Allegri called Correggio (of Correggio, Parma, b. 1494 d. 1534). *The Virgin adoring the Infant Jesus*.

This famous picture full of grace, exquisite in colouring, and of good design was given by the Duke of Mantova to Cosimo III of the Medici. It is 0.44 m. broad by 0.57 m. long.

On the next wall :

No. 1116. Vecellio Tiziano (of Pieve di Cadore, b. 1497 d. 1596). *Portrait of the prelate Beccadelli*.

This portrait is signed and dated 1552. The colouring is warm, and the hands are very fine.

No. 1141. Dürer (of Nuremberg, b. 1471 d. 1528). *The adoration of the Magi*.

It is the first work of large dimensions executed by the great master. It lacks something perhaps in the perspective, but the execution is most accurate, and it would not suffer by comparison with the later works of Dürer. It came to this gallery from the Imperial Museum of Vienna in exchange for a Presentation at the Temple by Fra Bartolommeo. It is 0.98 m. broad by 1.12 m. long.

No. 1128. A. Van Dyck (of Antwerp, b. 1599 d. 1641). *Portrait of Charles V*. He is mounted on a white horse advancing towards the right. He is bareheaded, and dressed in armour.

It is 1.87 m. high by 1.23 m. broad.

N. B. Beautiful reproductions of the pictures in this famous gallery, and of many others scattered throughout the remaining public and private galleries and museums of the city, are to be obtained at very moderate prices in the ancient and well-stocked establishment of FRANCESCO PINEIDER in the Piazza della Signoria (near to the Via Calzaioni). This house, one of the

oldest in the city, being established in the XVIII century, contains the finest and most varied stock of English, French, German, and Italian, fancy stationery, a large and artistic assortment of parchment goods, pictorial post cards, leather goods, etc.

**Tuscan School (12).** FIRST HALL. To the right of the observer :

No. 1175. Santi di Tito (of Borgo S. Sepolcro near Arezzo, b. 1538 d. 1603). *Portrait of a girl*.

Nos. 1538 and 1603. Angelo Bronzino (of Florence, b. 1502 1572). *Portraits of Garzia and Maria dei Medici*.

These two fine portraits are 0.49 m. high by 0.45 m. broad.

No. 1179. Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). *St. Augustine*.

This small and precious picture most skilfully executed was once attributed to Filippo Lippi. It is 0.40 m. high by 0.26 m. broad.

No. 1157. Leonardo da Vinci (of Florence, b. 1452 d. 1519). *Unknown portrait*.

It is 0.29 m. high by 0.22 m. broad.

No. 1159. By the same artist. *The head of Medusa*.

It is 0.43 m. broad by 0.66 m. long. There are those who say it is not even a copy of a work by the great Leonardo.

No. 3461. Lorenzo di Andrea d' Oderigo called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *His own portrait*.

No. 1217. Pietro Vannucci called Perugino (of Perugia, b. 1446 d. 1524). *Portrait of a youth*.

This very fine portrait is 0.57 m. high by 0.26 m. broad.

No. 3450. Piero della Francesca (of Borgo San Sepolcro near Arezzo, b. 1423 d. 1492). *Portrait of a noblewoman*.

This pretty portrait, that some would prefer to be by a Florentine artist is 0.70 m. high by 0.54 m. broad.

No 1167. Tommaso Guidi called Masaccio (of Florence, b. 1401 d. 1428). *Head of an old man*.

This wonderful portrait most exquisite in design and so full of life, is by some critics attributed to Botticelli or to Lippi. It is 0.47 m. high by 0.38 m. broad.

Nos. 1156 and 1158. Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). *Judith flying from the field of Holofernes, Judith cutting off the head of Holofernes*.

These two very valuable works, full of poetical inspiration and artistic judgment, are 0.28 m. broad by 0.21 m. long; and 0.27 m. high by 0.20 m. broad respectively. The latter was given by the nobleman Rodolfo Sirigatti to the Grand-duchess Bianca Cappello.

On the next wall:

No. 1163 Lorenzo di Andrea d' Oderigo, called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *Portrait of Andrea del Verrocchio*.

This fine portrait, executed by the young master with skilfulness of design and discriminate artistic taste, was, until 1784, taken to be the portrait of Martin Luther by Hoblein the younger. It is 0.50 m. high by 0.36 m. broad.

No. 34. By the same artist. *Portrait of unknown*.

It is 0.49 m. high by 0.35 m. broad.

No. 1178. Piero del Pollaiuolo (of Florence, b. 1443 d. ?). *Portrait of Duke Galeazzo Sforza*.

It is 0.66 m. high by 0.43 m. broad.

No. 1178. Fra Giovanni Angelico called Beato Angelico (of Vicchio near Florence, b. 1387 d. 1455). *Marriage of the Virgin*.

In the centre and facing the observer is the high-priest robed in green tunic. By his side the Virgin and St. Joseph, both robed in red tunics. The holy patriarch holds a sprig of olive in his left hand. To the right and left of the principal group are many figures of men and women in varied graceful attitudes.

It is one of the finest productions of this 13th century poet and painter. It is 0.19 m. broad by 0.51 m. long.

No. 1182. Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). *Calumny*. In the centre of a fine large portico in the style of the Renaissance, with even pilasters and arcades ornamented with rich moulding, statues, bass-reliefs, and gilding, is enacted a scene that the painter drew from a description by Lucian of the painting by the Greek artist Apelles. *Calumny*, a young woman, stands in the centre of the picture, a torch in her left hand and her right firmly entwined in the hair of a naked youth overthrown upon the ground, the innocent accused, who weeps in his despair and seems to be invoking the compas-

sion of the Almighty. The other two female figures standing by *Calumny* in the act of ornamenting her head to make her more beautiful and seductive are *Hypocrisy* and *Treachery*. Another figure with pallid and emaciated cheeks, with outstretched arm and eagerness in his whole movement, who seems to be leading *Calumny* and the other figures about her towards another group to the left of the picture is *Envy*. On this side a man richly dressed and wearing a crown, with angry face and ass's ears, is sitting upon a throne, and threateningly stretching out his right hand towards the group that appears before him, as if ready to condemn the accused. By the side of this ignorant judge are two female figures, *Ignorance* and *Pride*, who seem to be murmuring terrible words into his long ears to further the cause of *Calumny*. To the left of the picture and behind the first group already described, slowly advances a female figure of wan and mournful appearance in which the painter has personified *Remorse*. This figure all robed in dark garments, with her face almost entirely covered, looks back upon another female figure behind her, Truth, who naked, with hair all dishevelled, raises her right arm and large luminous eyes towards Heaven.

This is a truly marvellous composition. It is beautiful alike in the exquisiteness of the design, in the accuracy of the execution, in the just interpretation of feeling in every figure, in the harmony of the colouring, and in the richness of the accessories. The fine architecture of the background, the correctness of the perspective are, too, worthy of every appreciation and admiration.

This picture is 0.61 m. broad by 0.90 m. long.

No. 1184. Fra Giovanni Angelico called Beato Angelico (of Vicchio near Florence, b. 1387 d. 1455). *Death of the Virgin*. The dying Virgin lies on a catafalque in the centre foreground of the picture turned with profile towards the observer and robed in blue. About the bed are several angels, and the apostles praying.

It is 0.19 m. broad by 0.50 m. long.

No. 1162. By the same artist. *The Birth of St. John the Baptist*.

It is 0.26 m. high by 0.24 m. broad.

No. 1241 Rosso Rossi called Rosso (of Florence, b. 1496 d. 1541). *Winged boy playing the guitar*.



No. 1147. Carlo Dolci (of Florence, b. 1616 d. 1687).  
*St. Lucy.*

On the next wall:

No. 1205. Girolamo Genga (of Urbino, b. 1476 d. 1551).  
*Martyrdom of St. Sebastian.*

It is 0.99 m. high by 0.83 m. broad.

No. 1312. Piero di Cosimo (of Florence, b. 1462 d. 1521).  
*Perseus delivering Andromeda.*

It is 0.68 m. broad by 1.19 m. long.

SECOND HALL (26). To the right of the observer:

No. 1280 bis. Cosimo Rosselli (Florentine, b. 1436 d. 1507). *The Virgin with the Child Jesus, St. Peter, St. James.*

It was painted in 1505 for the convent of S. Maria Maddalena dei Pazzi, and came to this gallery at the time the convents were suppressed. It is 2.02 m. high by 1.90 m. broad.

On the next wall:

No. 1283. Botticini Raffaello (Florentine, b. 1477 d. 1520).  
*Descent from the Cross.*

No. 1257. Filippino Lippi (of Florence, b. 1457 d. 1504).  
*The Adoration of the Magi.*

Many personages of this fine composition are portraits of contemporaries of the great master. Amongst them are: Pier Francesco, the elder, of the Medici, and his little son, Pier Francesco, the younger, of the Medici (the fair-haired figure presenting a chalice); the cousin of Giovanni of the Medici called delle Bande Nere. This painting is signed, and dated March 29 1496. It is 2.53 m. high by 1.12 m. broad.

No. 1268. By the same artist. *The Virgin, Child Jesus, St. Vittorio, St. Giovanni, St. Bernardo, and St. Zanobi.* The figure in episcopal robes to the right of the Virgin is St. Vittorio; while the figure to the right of the former is St. John the Baptist. The monk in the other part of the picture near the Madonna is St. Bernardo, and the one by his side, in pontifical robes, St. Zanobi.

This beautiful work of Filippino well-designed and better executed is, signed, and dated Feb. 10, 1485. It is 3.44 m. high by 2.24 m. broad.

No. 1112. Andrea d'Agnolo called Andrea del Sarto (Florentine, b. 1489 d. 1531). *The Virgin with the Divine Son, St. Francis, and St. John.* This picture is known by the name of the *Madonna of the Harpies.*

This famous painting of the great Andrea is one of his most beautiful works, if not the most beautiful. Not only does one admire the exquisiteness of the design, the gaiety and delicacy of the colouring, but one feels the great sentiment pervading the whole work. It is 2.08 m. high by 1.78 m. broad.

On the next wall :

No. 1265. Fra Bartolommeo di Paolo del Fallorino called Baccio della Porta (of Florence, b. 1475 d. 1517). *The Holy Family and saints*. The Virgin sits on a high throne raised on a flight of steps, three quarters turned to the observer, holding upon her knees the Divine Son. Behind the throne is seen St. Anna with eyes turned upwards towards Heaven. On the opposite side is St. John. To the right of the principal group is St. Separata, to the left St. Giovan Gualberto, St. Zanobi, and St. Barbara.

This picture was ordered by the Signoria of Florence in 1512, but remained unfinished through the death of the painter. Although barely designed it is perhaps the masterpiece of the great master, as it is marvellously handled, and in the correctness of the design we can discern all the force of inspiration that Fra Bartolommeo put into the work. According to some the figure of the saint who bears an unfurled banner is Pope Vittorio; the other figure of a Dominican monk facing the observer on the left is the portrait of the artist. The picture is 4.44 m. high by 3.04 m. broad.

No. 1252. Leonardo da Vinci (Florentine, b. 1452 d. 1519). *The Adoration of the Magi*. A work of extraordinary artistic interest, although it is only a sketch.

No. 1271. Angelo Bronzino (of Florence, b. 1502 d. 1572). *Descent of Christ into Limbo*.

This imposing and valuable composition, rich in fine figures in the nude masterly drawn, is dated 1552. It is 4.43 m. high by 2.91 m. broad.

On the next wall :

No. 1275. Domenico di Tommaso Bigordi called Ghirlandai (of Florence, b. 1449 d. 1494). *St. Zanobi restoring a child to life*.

A composition in which much feeling and animation are united. It is 1.94 m. high by 1.68 m. broad.

No. 1259. Mariotto di Biagio di Bindo Albertinelli (of Florence, b. 1474 d. 1515). *The meeting of the Madonna with St. Elizabeth*.

This beautiful work worthy of the greatest masters for its simple and imposing composition, for the excellence of the design, and the noble expressions of the figures, is dated 1503. It is 2.31 m. high by 1.47 m. broad.

No. 1277. Ridolfo di Domenico Bigordi called Ghirlandai (of Florence, b. 1483 d. 1561), *Transference of the remains of St. Zanobi, Archbishop of Florence.*

This renowned work which in the excellence of its execution may be compared to the works of Fra Bartolommeo and Andrea del Sarto, is 1.9 m. high by 1.66 m. broad.

On the next wall :

No. 1266. Angelo Bronzino (of Florence, b. 1502 d. 1572). *Portrait of a man.*

It is 0.95 m. high by 0.70 m. broad.

No. 3436. Alessandro Filipepi called Sandro Botticelli (Florentine, b. 1447 d. 1510). *The Adoration of the Magi.*

Of the master's design only the table remains, and unfortunately stained with the colours of the 17th century. The grandeur of the composition will however always remain.

No. 1261 Jacopo Chimenti called Empoli (of Empoli near Florence, b. 1554 d. 1640). *St. Ives, protector of children.*

It was painted in 1616 for the magistrate of the Orphans and brought to this gallery in 1779. It is 2.87 m. broad by 2.11 m. long.

In the centre of the hall and on an easel :

No. 3153. Lorenzo di Andrea d' Oderigo called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *Venus.*

This beautiful work is 1.12 m. high by 0.68 m. broad.

THIRD HALL (26). To the right of the observer :

No. 1160. Lorenzo di Andrea d' Oderigo called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *The Annunciation.*

This is a fine and charming picture in the excellence of the design and the accuracy of the execution. All the accessories are elegant and well-finished.

No. 1307. Fra Filippo Lippi (of Florence, b. 1412 d. 1469). *The Virgin and Child Jesus.*

It is 0.89 m. high by 0.61 m. broad.

No. 1287. Lorenzo di Andrea d' Oderigo, called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *The Virgin adoring the Infant Jesus.*

The diameter of this fine picture is 1.14 m.

No. 1291. Luca Signorelli (Florentine, b. 1441 d. 1526). *Holy Family.*

This fine picture, painted for the hall of the Captains of the Guelphian party, is 1.30 m. in diameter.

On the next wall :

No. 1168. Lorenzo di Andrea d' Oderigo, called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *The Virgin and St. John the Baptist.*

This fine picture is 0.44 m. broad, by 0.51 m. long.

No. 1306. Antonio del Pollaiolo (of Florence, b. 1426 d. 1498). *Prudence.*

This is a beautiful painting both for the design and the fineness of the execution of the materials. It is 1.63 m. high by 0.85 m. broad.

No. 1289. Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). *The Virgin with the Divine Son and several angels.*

This beautiful and famous picture by Botticelli is of great attraction for the feeling expressed in the faces of the Virgin and the Child Jesus. It is 1.42 m. in diameter.

No. 1316. By the same artist. *The Annunciation.*

This work comes from the convent of S. Maria Maddalena dei Pazzi, s 1.46 m. broad by 1.53 m. long.

No. 1267 bis. *The Virgin with the Child Jesus and various angels, called the Magnificat.*

This is one of the most famous works of Botticelli, and is almost constantly reproduced. Besides the excellence of the design, the fine disposition of the figures, the richness of the accessories and their perfect execution, this painting bears an attraction for the visitor in the sentiment of sweet melancholy expressed on the face of the Virgin.

It is 1.11 m. in diameter.

No. 1299. By the same artist. *Fortitude.*

In this fine painting the manner of Pollaiolo is very much imitated. It is 1.63 m. high by 0.85 m. broad.

On the next wall :

No. 1313. Lorenzo di Andrea d' Oderigo called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *Jesus and the Woman of Samaria.*

This very pretty painting is 0.35 m. broad by 0.37 m. long.

No. 1300. Piero della Francesca (of Borgo S. Sepolcro near Arezzo, b. 1423 d. 1492). *Portrait of Federigo di Montefeltro, Duke of Urbino, and of Battistina Sforza his wife.*

Although the features of these two personages are little attractive as regards physical beauty, the precision of the drawing, and the accuracy of the

execution are however so great that the observer cannot but admire them. The calm toning of the landscape contributes not a little to the rendering of this work so pleasing.

Behind these two portraits there are to be admired other two paintings, namely two allegories referring to the princes already named. The Duke, invested in shining armour and crowned by an angel, sits upon a rich car drawn by two white steeds. Near the shaft there are a Cupid and the four theological virtues. The Duchess robed in red tunic and white veil is seated upon a car drawn by two unicorns. By her side are two maidens. Near the shaft are seen Faith and Charity. The pictures are 0.50 m. broad by 0.75 m. long.

No. 1311. Lorenzo di Andrea d' Oderigo called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *The Saviour and the Magdalene*.

This fine little work is 0.55 m. high by 0.38 m. broad.

No. 1301. Antonio del Pollaiuolo (of Florence, b. 1426 d. 1498). *St. Eustachius, St. James, and St. Vincent*.

It is 1.73 m. broad by 1.79 m. long.

No. 1288. Leonardo da Vinci (of Vinci near Florence, b. 1452 d. 1519). *The Annunciation*.

This fine painting, formerly attributed to Ridolfo Ghirlandaio and to Lorenzo di Credi, is one of the first works of the great master. It is 0.98 m. broad by 2.18 m. long.

No. 1295. Domenico Tommaso Bigordi called Ghirlandaio of Florence, b. 1449 d. 1494). *The Adoration of the Magi*.

This fine work of Ghirlandaio, dated 1487, is 1.70 m. in diameter.

In the centre of the hall on an easel:

No. 1279. Bazzi G. Antonio called Sodoma (of Vercelli, b. 1477 d. 1579). *St. Sebastian*.

It was originally a processional banner of the brotherhood of St Sebastian of Canullia in Siena. On the back of this beautiful painting is represented the Madonna with the Child Jesus. The picture is 2.04 m. high by 1.45 m. broad.

FOURTH HALL (26). To have access to this hall we must retrace our steps and re-entering the corridor turn to the right. To the right of the observer: The only really interesting object in this room is

No. 71. Fra Bartolommeo di Paolo del Fallorino called Baccio della Porta and Mariotto Albertinelli (of Florence, b. 1474-1475 d. 1515-1517). *Fragment of a large fresco representing the Last Judgment*,

No. 1528. Lorenzo di Andrea d'Oderigo, called Lorenzo di Credi (Florentine, b. 1459 d. 1539). *The Virgin, Jesus, and St. John.*

No. 22. Raffaellin del Garbo (of Florence, b. 1466 d. 1524). *The Virgin enthroned and various saints.*

No. 21. Andrea del Castagno (Florentine, b. 1390 d. 1457). Frescoe — *Jesus Crucified, and various saints.*

No. 63. Giovanni Antonio Sogliani (of Florence, b. 1492 d. 1544). *The dispute on the virginity of the Madonna.*

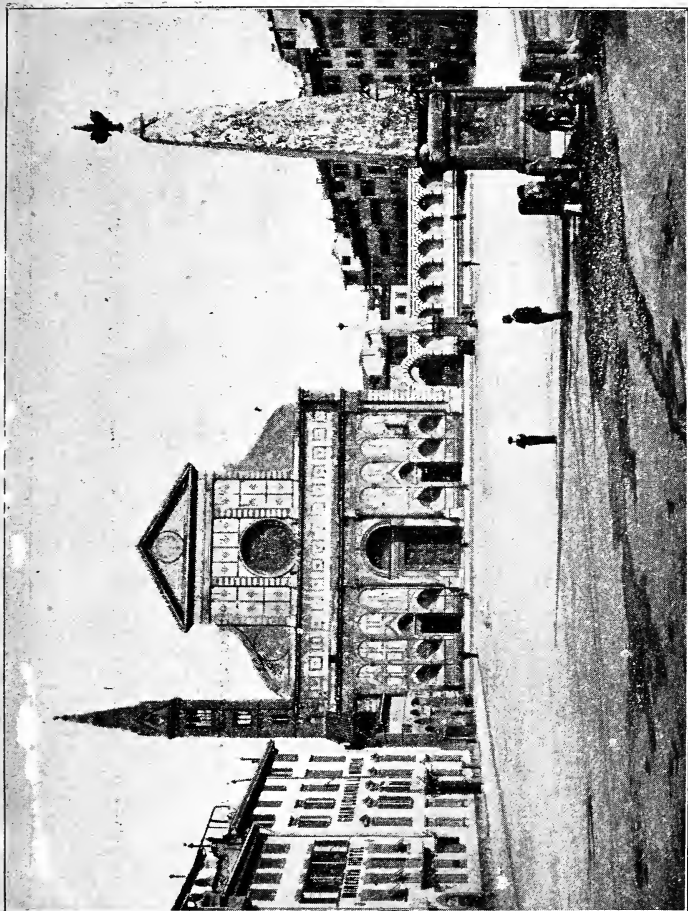
No. 23. Alessandro Filipepi, called Sandro Botticelli (of Florence, b. 1447 d. 1500). *The Virgin with Son and various angels.*

The round of the rooms thus completed we must return again to the third corridor to reach the

**Corridor leading to the Pitti Palace (16) (closed on Sundays).**

This was constructed in 1564 by Cosimo to put the Pitti Palace in communication with the Palazzo Vecchio. Vasari directed the works which were completed in five months. It is about 600 m. long. It was opened to the public in 1866.

In the first part of this corridor more than 1200 engravings are exhibited, selections from the collection of about 20,000 possessed by the Gallery. Each engraving bears the artist's name. Beginning from the most ancient masters they come down to the present time. There are works of Beccafumi, Pollaiuolo, Botticelli, Squarcione, Mantegna, Marcantonio, S. Rosa, Tiziano, Caracci, Dürer, Luca of Leyden, 182 engravings by Rembrandt etc. A large collection of pictures (about 1260 in all) follows, and among them a large picture by Luca Giordano, the Triumph of Galatea, several mythological subjects painted by Vasari's pupils, a numerous collection of portraits, for the most part members of the Medicean family, interesting for their costumes, various views representing public festivals and ceremonies, and lastly a collection of about 800 portraits of illustrious men, many of which are copies from the collection of Paolo Giovio, and which were painted by Cristofano Papi dell'Altissimo,



SANTA MARIA NOVELLA





Ascending the small staircase at the end of the corridor, we enter a passage and thus reach the entrance of the Palatine Gallery.

**NB.** *The important stationery establishment of FRANCESCO PINEIDER situated in the Piazza della Signoria at the corner of Via Calzaioli has enjoyed an uninterrupted establishment for almost a century, and is thus the oldest business house in the city. Besides a rich and varied collection of the most recent goods in English, French, German, and Italian fancy stationery, elegant silver and leather goods, and artistic works in pergamena, there is kept in stock a complete assortment of photographs of all the monuments, and of all the pictures to be found in the Florence galleries.*

**WALK.** Leaving the gallery and crossing the p. della Signoria (F 6) to the v. Calzaioli, we continue to the piazza del Duomo (G 5) where we take the tram to Gelsomino (C 11), asking for tickets for the Piazzale Michelangiolo (25 c.). Arrived in this pleasant locality (H 9) we leave the tram and stay to enjoy the splendid view afforded us by the city below. (See description on p. 23). We continue the excursion on foot or in the tram as far as the porta Romana (C 9) where we may take the omnibus back again to the piazza del Duomo. If we prefer the tram we may wait for it in the piazzale Michelangiolo, and take a ticket for Gelsomino (15 c.). At the latter place we must change trams, taking the one that runs between Gelsomino and porta Romana (10 c.).

*Evening Amusements* (See those of the first day).

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## FOURTH DAY.

**General Programme.** Polygon formed by the Lung'Arni Corsini (E 6), Amerigo Vespucci (D 5), p. degli Zuavi (C 4), the avenues Principe Umberto (D 3), Filippo Strozzi (E 3), Principessa Margherita (G 3), p. Cavour (H 2), v. S. Gallo (H 3), v. dei Ginori (F 5), p. S. Lorenzo (F 5), v. dei Cerretani (F 5), v. dei Rondinelli (E 6), and v. Tornabuoni (E 6).

**Morning Programme.** We shall visit all the places of interest comprised within the polygon formed by the Lung'Arni Cor-

sini (E 6), Amerigo Vespucci (D 5), p. degli Zuavi (C 4), the avenues Principe Umberto and Filippo Strozzi (D 3), v. Valfonda (E 4), p. dell' Unità Italiana (E 5), v. dei Panzani (E 5), v. dei Rondinelli (E 6), and v. Tornabuoni (E 6).

**Lung'Arno Corsini** (E 6). A very fine street extending from the Ponte a S. Trinita (E 7) to the Ponte alla Carraia (E 6). It is lined on the right by very fine palaces some of which are historically and artistically important. In the palace bearing the number 2

**Tablet to Vittorio Alfieri.** Here lived and died the illustrious poet and tragedian of Asti. The building bearing the number 10 is the

**Palazzo Corsini** (lung'Arno Corsini no. 10 - E 6). A large and fine construction of the XVII century. It was erected by G. Silvani between 1618 and 1650. The great staircase is the work of the artist Ferri. On the facade of this palace there is the

**Tablet to Dino Compagni**, a valorous citizen and illustrious historian whose houses formerly stood here. The palazzo Corsini possesses a beautiful collection of pictures known under the name of

**The Corsini Gallery** (lung'Arno Corsini 10 - E 6, and v. Parione 7 - E 6). It is open from 10 to 3 on Tuesdays, Thursdays, and Saturdays, except holidays. It is contained in 13 rooms with ceilings painted by Gherardini, Gabbiani, Dandini, and Ulivelli. The best works are:

**ROOM III. No. 87.** Hugh Van der Goes (Fleming, b. 1420? d. 1482). *The Virgin and the Child Jesus*.

It is 0.63 m. high by 0.46 m. broad.

**No. 129.** Ridolfo di Domenico Bigordi called Ghirlandaio (of Florence, b. 1483 d. 1561). *Portrait of a man*.

It is 0.72 m. high by 0.53-m. broad.

**ROOM IV. No. 148.** Sanzio Raffaello (of Urbino, b. 1483 d. 1520). *Cartoon for the portrait of Julius II*.

**No. 157.** Luca Signorelli (of Florence, b. 1441 d. 1524). *The Virgin and the Child Jesus*.

It is 1.15 m. in diameter.

No. 162. Filippino Lippi (of Florence, b. 1457 d. 1504). *The Virgin and the Child Jesus*.

It is 1.75 m. in diameter.

No. 167. Alessandro Filipepi, called Sandro Botticelli (of Florence, b. 1447 d. 1500). *The Virgin and the Infant Jesus*.

It is 1.46 m. in diameter.

No. 340. By the same artist. *Five allegorical figures*.

It is the panel of a chest. On a clear sky-blue background are painted five delightful children's figures. It is 0.54 m. broad by 1.58 m. long.

No. 416. Antonello da Messina (of Messina, b. 1414 d. 1493). *The Crucifixion*.

It is 0.71 m. high by 0.50 m. broad.

ROOM IV. No. 209. Giovanni Memling (of Mayence, b. 1453 d. 1494). *Portrait of a man*.

No. 210. Antonio del Pollaiuolo (of Florence, b. 1426 d. 1498). *Portrait of a man*.

It is 0.44 m. high by 0.32 m. broad.

No. 212. Sebastiano Luciani called Fra Sebastiano del Piombo (of Venice, b. 1485 d. 1547). *Christ bearing the Cross*.

It is 1.05 m. high by 0.55 m. broad.

Leaving this gallery and continuing on the right we reach the piazzetta del ponte alla Carraia. Here is to be observed the

**Statue of Goldoni** (p. del Ponte alla Carraia - E 6). This small monument of Carlo Goldoni, the famous comic dramatist of the XVII century, is by Ulisse Cambi (present epoch). We turn into the piazzetta and thence out upon the

**Via Borgognissanti** (E 6). It is one of the most ancient streets of Florence. There is nothing special in its buildings. Before the construction of the lung'Arno Amerigo Vespucci it served as a means of access to the Cascine. In the building numbered 18 is situated the

**Hospital of S. Giovanni di Dio** (v. Borgognissanti 18 - E 6) that was built in the XIV century. On the facade is the

**Tablet to Amerigo Vespucci** (v. Borgognissanti 18 - E 6). Here lived the celebrated and bold Florentine navigator.

Continuing a little farther we come out upon the piazzetta Manin in the centre of which rises the

**Statue to Daniele Manin** (p. of the same name - D 6). This monument to the brave citizen and soldier of the Italian rising, is by U. Nono (living artist). Behind the monument in a line with Borgognissanti there is the

**Church of Ognissanti** (p. Manin - D 5). This church was almost entirely reconstructed in 1627 from the design of Bastiano da Fiesole. The facade by Nigetti was rebuilt in 1873, after the original design. A large bass-relief by Luca della Robbia is observed over the principal door. Within the church our attention is drawn by a St. Augustine, a frescoe by Botticelli (to the right between the 3<sup>rd</sup> and 4<sup>th</sup> chapels); a St. Jerome by D. Ghirlandaio opposite; and in the Gondi-Dini chapel, a wooden crucifix by Giotto. The cupola of the high-altar is the masterpiece of Giov. da S. Giovanni. Above an altar against the right wall and to the right of the entrance door there is a frescoe by D. Ghirlandaio. This frescoe, although leaving much to be desired in the execution is however very interesting to the visitor as it is one of the first works of the great artist. In this composition Ghirlandaio has presented many personages of his time. The upper and better executed part represents the Vespucci family under the protecting mantle of the Virgin. It is said that the youth in the background to the left of the Virgin is the great geographer and traveller Amerigo Vespucci. The lower part, inferior in execution, represents the *Descent from the Cross*. In the cloisters are pictures by Gio. da S. Giovanni, Ligozzi, Ghidoni, and Ferrucci. They represent *The life of St. Francis*. Next to the church is the

**Cenacolo** (*The Last Supper*) of Ghirlandaio (D 5). *V. Borgognissanti 34. Open daily from 10 to 16. Entrance 25 c. Sundays free.*

This famous frescoe of Domenico Bigordi called Ghirlandaio is dated at the foot of Judas with the year 1480. Crossing the piazza Manin we enter the

**Lung'Arno Amerigo Vespucci** (D 5), a very fine long and wide street stretching from the ponte alla Carraia to the Ca-

scine. It is bordered on the right by beautiful palaces all constructed since the middle of the 17<sup>th</sup> century. The building that we observe here bearing the number 22 is the

**Palazzo Massari** formerly **Javard** (lung'Arno Amerigo Vespucci 22 - D 5). It was built towards the middle of the XIX century after the design of the Ing. Enrico Poggio. Not far from this palace in the centre of a large open space rises the fine

**Statue to Giuseppe Garibaldi** (lung'Arno Amerigo Vespucci - D 5). This fine monument is the work of Cesare Zocchi (living). Continuing along the lung'Arno as far as the p. degli Zuavi we will take the tram along the viali di Circonvallazione thus reaching the v. Valfonda near the Dogana (fare 10 c.). Before turning into the p. degli Zuavi, let us stop for a moment at the corner of the lung'Arno to glance at the

**Tablet to Charles Hildebrand**, the famous German journalist and man of letters. (Lung'Arno Amerigo Vespucci 32 - D 6). From the same point we can enjoy the fine

**Prospect** offered us by the lung'Arno Amerigo Vespucci, Corsini, and Acciaiuoli, the hills of Monte Oliveto to the right, and of S. Miniato facing us. Continuing the whole length of the v. Valfonda we come out upon the

**Piazza dell' Unità Italiana** (E 5). Here in 1882 was placed the monument to those who fell in the wars for Italian independence, an obelisk 18 metres high, of Baveno granite, designed by the architects Pini and Mazzanti. In the neighbouring v. S. Antonino is the

**Palazzo Pichi Sermolli** (v. S. Antonino 9 - E 5). Construction of the XVII century. In this palace lived Vincenzo Viviani, Galileo's pupil and inventor of the thermometer. Retracing our steps and crossing the p. della Unità we reach the neighbouring v. degli Avelli and from here the historical

**Piazza S. Maria Novella** (E 5). Under the last Grand-Dukes of the Medici and those of Lorraine this locality was very famous for the games that were played there, renowned among them that of Palio dei Cocchi. This game was a game

of chariot-racing with chariots similar to those of the ancient Romans, drawn by a couple of horses. The car was guided by a man dressed in the heroic style. The two marble pyramids of variegated Seravezza marble were erected in 1608; the small bronze tortoises on which they rest are by Gian Bologna. The Loggia opposite, called San Paolo, was built in 1451 from a design of Brunelleschi and adorned with medallions in glazed terra-cotta by della Robbia. Under this loggia and above the door opening on the v. della Scala, is an admirable high-relief by Della Robbia representing the meeting of two monks. On the side away from the v. della Scala there is a tabernacle containing a frescoe by Francesco Fiorentino, representing the Virgin with Child and various saints.

**Church of S. Maria Novella** (Piazza of the same name - E 5). Fra Sisto da Firenze and Fra Ristoro da Campi were the architects of this beautiful church, called by Michael Angelo, the bride. The first stone was laid in 1279. After the death of the first architects it was continued by two other friars of the same convent, Fra Giovanni da Campi and Fra Jacopo da Nipozzano. The facade executed after a design by Leon Battista Alberti was finished about the year 1470. Two astronomical instruments are to be observed, placed there in 1572 by P. Ignazio. The length of the church is about 99 m. and the breadth 28. We must not fail to observe the originality of construction. The arches of the nave as they approach the high-altar diminish in size, a device of the architects to increase the apparent size by the effect of perspective. Very tasteful and elegant is this German gothic style. In 1565 Vasari made some ill-judged modifications which were not rectified but rather made worse by the recent restoration (1857-61).

The frescoe over the principal door is of the School of F. Lippi; the Christ is attributed to Giotto, the picture on the wall to the right of the door is by Masaccio, the other to the left is thought to be by A. Gaddi. Right aisle: among the various monuments in this aisle the two of the Minerbeti family are by Silvio da Fiesole, and the one to G. B. Ricasoli is by Romolo di Taddeo da Fiesole. The painting of the first altar is by Macchietti, those of the three following are by N. Naldini, that of the fifth by Jacopo Meglio, and that of the sixth by Ligozzi.

**THE RUCELLAI CHAPEL.** Celebrated Madonna by Cimabue, one of the few authentic paintings of this artist; the *Martyrdom of St. Catherine* by Bugiardini; *St. Lucy* by Benedetto

Ghirlandaio; *St. Peter Martyr* by Cigoli; *St. Hyacinth* by Empoli; the *Sepulchre of St John of Salerno* by V. Danti; and the *Sarcophagus of St. Villana* by Bernardo Rossellino.

The painting over the altar in the chapel of the Holy Sacrament is by Jacopo Vignali. The paintings on the wall of the chapel of Filippo Strozzi are by Filippo Lippi (1489-1507); those on the side walls represent the miracles of St. Philip and St. John the Evangelist, and those on the ceiling the four evangelists. Behind the altar is the tomb of Philip Strozzi by Benedetto da Maiano. The high-altar is of recent construction. The choir is full of frescoes by D. Ghirlandaio, frescoes of an exquisite beauty and worthy of every attentive observation. The subjects are as follows: on the right wall: *History of St. John the Baptist*. I. *Zaccharius in the temple*: the rest of the pictures are portraits of Florentine contemporaries of the artist; the one with upheld hand is Agnolo Poliziano, the one in priestly dress is Marsilio Ficino; the one facing the latter is Gentile de' Becchi, Bishop of Arezzo, and the one with white hair is Cristoforo Landini. II. *St. Elizabeth visited by the Virgin*. The figures looking out upon a terrace are said to have been painted by Michael Angelo, then a youth studying under Ghirlandaio. III. *Birth of John the Baptist*. IV. *Zaccharius declaring the child's name*. V. *The preaching of St. John*. VI. *Baptism of Jesus Christ*. VII. *Herod's Feast*. The left wall: *Story of the Virgin*. I. *Joachim driven from the temple*; the figure in blue costume and red cloak is the portrait of the painter. II. *Birth of the Virgin*. III. *The Presentation in the Temple*. IV. *Marriage of the Virgin*. V. *The adoration of the Magi*. VI. *The Massacre of the Innocents*. VII. *Death of the Virgin*. The choir stalls are by Baccio d'Agnolo. The window paintings are by Alessandria di Giovanni Fiorentino.

GONDI CHAPEL (*immediately to the right*). Here is placed the famous Crucifix of Brunelleschi, executed in consequence of a dispute he had with Donatello.

GADDI CHAPEL. The frescoes on the ceiling are by Ales. Allori. Besides a picture by Bronzino there are two mauso-

leums designed by Michael Angelo and two bass-reliefs by Gio. dell'Opera.

**STROZZI CHAPEL.** Paintings on the wall by Andrea Orcagna and his brother Nardo: *The Last Judgment*, and *Heaven and Hell*. The altar painting is also by Andrea. Over the door leading to the campanile, the *Coronation of the Madonna*, a frescoe of the School of Giotto.

**THE SACRISTY.** The architecture is attributed to Fra Jacopo Talenti (1350). The fine wardrobes are the work of Guerrino Veneziano. Of the two holy-water basins the one in terracotta is by L. della Robbia, the other in marble by G. Fortini.

The first altar that we come to as we proceed along the left aisle of the church bears a painting by Bronzino, the second is ornamented with paintings by Poccetti, the third and fourth are by Vasari, the fifth by Bronzino, while the sixth and last is a modern work by Fattori.

**THE GREEN CLOISTER** (Il Chiostro Verde) (*Entrance by the little door in the left aisle*). Many paintings adorn this cloister. The lunettes on the side near the church are by Paolo Uccello (d. 1475). One or two of the other paintings are said to be by Dello, the rest are by unknowns. From this cloister we pass into the

**SPANISH CHAPEL** (Cappella degli Spagnuoli), celebrated for the frescoes with which it is covered. Those on the west and on the vaulting are by Taddeo Gaddi, and the others by Simone Martini erroneously called Memmi. On the south wall: St. Dominic and St. Peter Martyr. On the east wall: the church militant and triumphant figured as the Gate of Paradise, with the protectors and defenders of the church enthroned, the Pope, the Emperor, the King, Cardinals, Bishops, and many other distinguished personages. St. Dominic shows to the listening multitude the Way to Heaven. St. Peter opens the Gate of Paradise where Jesus Christ is seen seated upon a throne surrounded by angels. On the north wall: Christ bearing the Cross, the Crucifixion and Descent into Limbo. On the west wall: St. Thomas Aquinas surrounded by angels, saints, and patriarchs, with the vanquished



heretics, Arius, Sebellius, and Averrhoes at his feet. The fourteen figures in the niches represent: 1, *Civil Right or Law, the Emperor Justinian*; 2, *Canonical Law, Pope Clement VI*; 3, *Speculative Theology, Peter Lombard*; 4, *Practical Theology, Severus Boethius*; 5, *Faith, Dionysius the Areopagite*; 6, *Hope, St. John Damascene*; 7, *Love, St. Augustine*; 8, *Arithmetic, Pythagoras*; 9, *Geometry, Euclid*; 10, *Astronomy, Ptolemy*; 11, *Music, Tubal Cain*; 12, *Logic, Zeno of Elis*; 13, *Rhetoric, Cicero*; 14, *Grammar, Donato*. On the ceiling: *The Resurrection*; *The Ascension*; *The Descent of the Holy Spirit*; and symbolising the church, *St. Peter's ship preserved during the storm*.

THE LARGE CLOISTER (Chiostro Grande). 52 lunettes with frescoe paintings by Cigoli, Ales, Allori, Santi di Tito, Rocetti and others ornament this, the largest cloister in Florence. These paintings represent deeds in the lives of the various saints of the Order of St. Dominic, St. Thomas Aquinas and St. Peter Martyr and others. The refectory contains a very valuable frescoe by Bronzino, representing *The Israelites in the desert*.

The Campanile, about 769 metres high was raised in 1330 and, as it is supposed, from the design of Fra Jacopo da Nipozzano.

Having left the church and crossed the piazza on our right we enter the neighbouring via della Scala in which on the right is situated the

**Pharmacy of S. Maria Novella** (Entrance v. della Scala between Nos. 14 and 16 - E 5). It is renowned throughout Europe for the manufacture of perfumes and essences. It contains objects of art of great value. One room with wall paintings by Spinello Aretino of the 13<sup>th</sup> century. There are also frescoes by Rosselli, Cigoli, and Salviati. This pharmacy is open even on Sundays and holidays. On the opposite side of the street and almost in the centre is the historical

**Palazzo Strozzi Ridolfi**, now Venturi Ginori (v. della Scala 89 - D 4). It was designed by L. B. Alberti, and enlarged by Silvani. In the adjoining garden known by the name of Orti Oricellari a Casino was constructed by Bernardo Rucellai, who preceded Lorenzo the Magnificent as the president

of the Platonic Academy, to serve as a seat of the same. Here Machiavelli read to his colleagues the famous lectures on the ten works of Livy. A small subterranean chapel is consecrated to the memory of the Platonians. The giant in the garden is by Novelli.

Not far from this palace, but on the opposite side, on the door of an ancient oratory is a fine bass-relief in glazed terra-cotta by Della Robbia. Let us retrace our steps and keeping to the right of the p. S. Maria Novella, turn into the v. dei Fossi, a street characterized by the number of picture galleries, and establishments of sculptors and dealers in ancient and modern objects of art. At the corner of this street and the via del Sole is situated a pretty palace of the XVI century, the property of the antiquarian Ciampolini. Proceeding the whole length of the via dei Fossi then turning to the left we enter the via della Vigna Vecchia in which is situated the fine

PALAZZO DEI RUCELLAI (v. della Vigna Nuova 20 - E 6). This edifice of harmonious style and taste was designed by Leon Battista Alberti. The pretty loggia belonging to the same family faces the palace. We will now follow the via della Vigna and at the end turn immediately into the v. della Spada and thence into the v. delle Belle Donne which at the end opens out into a kind of piazzetta where stands a fine column, the

**Croce al Trebbio** (E 5) surmounted by a stone Crucifix. It is thought to have been erected in commemoration of a combat that took place on this spot with the Paterini. It is attributed to Giovanni Pisano.

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#### FOURTH DAY (AFTERNOON AND EVENING).

**Programme.** We shall visit all the place of interest comprised within the polygonal area enclosed between the v. Tornabuoni (E 6), v. dei Rondinelli (E 6), v. dei Panzani (F 5), v. dei Cerretani (F 5), borgo s. Lorenzo (F 5), p. S. Lorenzo (F 5),

v. dei Ginori (F 5), v. s. Gallo (G 4), p. Cavour (H 2), the avenues Principessa Margherita and Filippo Strozzi (G 3).

PIAZZA S. LORENZO (F 5). In this piazza is to be seen the marble monument of *Giovanni delle Bande Nere*, father of *Cosimo I*, a mediocre work by Baccio Bandinelli. On the west side of this piazza rises the famous

Basilica of S. Lorenzo (piazza of the same name - F 5). This church which in form resembles a T was built in 390 and consecrated by St. Ambrose in 393. In 1059 it was rebuilt and enlarged, and consecrated by Nicholas II. Later, being almost entirely destroyed by a fire, it was reconstructed after the design of Brunelleschi. In 1461 the high-altar was consecrated. In 1860 a complete restoration of this beautiful church was carried out.

The ornamentation of the principal door, in the interior, is the work of Michael Angelo. The precious bass-reliefs that ornament the two pulpits should be carefully observed. They are the work of Donatello, completed by his pupil Bertoldo. Right aisle: in the second chapel, the *Marriage of the Virgin*, by Rosso Fiorentino; at the end of the same aisle, monument to the painter Benevenuti, the work of Thorwaldsen. Over the altar in the chapel of the Holy Sacrament a magnificent tabernacle by Desiderio da Settignano, and in the preceding chapel, *The Nativity* by C. Rosselli. In the second chapel on the right of the high altar, the monument of the Countess Moltke Ferrari Corbelli by Duprè (1864), and in the chapel opposite, the *Annunciation* by Fra Filippo, and the monument to Donatello, the reclining statue of which is by Romanelli and the architect Ing. Guidotti (present epoch). In the left aisle the *Martyrdom of St. Lawrence*, a large fresco by Bronzino.

THE OLD SACRISTY, constructed by Brunellesco, contains many works by Donatello, namely: the small bronze doors, the Evangelists, the bust of St. Lawrence, the sarcophagus containing the bones of Giovanni dei Medici surnamed Bicci, and other objects. The *Nativity of Jesus Christ* is by Raffaellino del Garbo. To the left upon entering there is seen the splendid tomb of Giovanni and Pietro, sons of Cosimo de' Medici, consisting of a beautiful porphyry sarcophagus supported by four bronze feet of exquisite beauty, the work of Andrea del Verrocchio. Close to the church is the entrance to the

**Medicean Laurentian Library** (p. S. Lorenzo - F 5) (Open daily, except Sundays and holidays, from 8 to 2 in Summer, and from 10 to 4 in Winter).

The hall and vestibule were begun in 1524 from the design of Michael Angelo, and were afterwards finished by Vasari. The windows were designed by Giovanni da Udine.

This library owes its origin to Cosimo the Elder, and Lorenzo de' Medici. It was afterwards enlarged from several private libraries, and amongst other contributions by all the MSS. of Alfieri, and the famous collection of first editions given by Count Angiolo d'Elci to the Commune of Florence.

This collection is preserved in the rotunda annexed to the library, built in 1841 from the design of Poccianti. The library was also enriched by the large and valuable collection of codices and manuscripts purchased from the English Government towards the close of 1884. At present the library contains upwards of 10,000 MSS. Among the more precious are: the first printed *Bibles*, and the fine illuminated *Lucian* of Florence. The most valuable manuscripts are: a *Virgil* of the V century, the most ancient manuscript of this author, the *Pandects* of the VI and VII centuries brought by the Pisans from Amalfi in 1135; two manuscripts of Tacitus, one of the IX century, copied from a manuscript of 395, the other of the X century brought from a convent of Westphalia; a *Decameron* of Boccaccio 1843; a *Quintus Curtius* of the X century; Cicero's Letters, *Ad familiares*, copied by Petrarch, a Horace of the XII century from Petrarch's library, with several of the latter's letters; Terence, collected by Politian; the celebrated manuscript of Longus with the inkspot that so prompted the trenchant pen of P. L. Courier; a letter of Dante in which he rejects the permission to return to Florence after five years of exile, a sentence passed upon him for not submitting to the bemeaning terms of sueing for pardon; unpublished writings by Ficino; the Acts of the Council held at Florence in 1439, etc. Illuminated works: Syriac Gospel of 586; a Folio Bible dating about the middle of the VI century, etc. In the *Canzoniere* are portraits of the XV century of Laura and Petrarch. The small palace bear-

ing the number 5 is of the Lotteringhi della Stufa. It preserves here and there fine traces of its primitive construction. From the p. S. Lorenzo we enter the v. Canto de' Nelli, in which on the right side rises a small palace of the XVI century with a bust of one of the Medici. It bears the number 6. Keeping to our left we reach the piazza Madonna degli Aldobrandini in which meriting special attention is the

**Medicean Chapel** (p. Madonna degli Aldobrandini - F 5)  
(Open daily from 10 to 4, Entrance 1 franc. Sundays free).

In the large atrium that forms the entrance are the tombs of the Medici. It was begun in 1604 under Ferdinando by Matteo Nigetti, from the design of Prince Giovanni de' Medici, and remains yet unfinished. The pavement was commenced in 1888. Originally it was destined to receive the Blessed Sepulchre that the Emir Faccardino had promised to wrest from the infidels; but later it was destined by Cosimo II to receive the tombs of his family. In spite of its richness in pietre dure and most precious marbles this church has little architectural beauty. It is said that it cost twenty-two million Italian liras.

The statue of Ferdinand I in gilt bronze is by Gian Bologna; that of Cosimo II is by Tacca. The pictures of the cupola were executed by Pietro Benvenuti (1828-1837). We pass now into the

**NEW SACRISTY.** Giovanni dei Medici (Leo X) gave Michael Angelo the order for the construction of a chapel. The latter executed it after his own design under Clement VII who intended to make a mausoleum of it for his family. In this work the great artist not only wished to distinguish himself as an architect but also to leave in the monuments it contains a worthy record of his name.

The first to the right is the tomb of Giuliano dei Medici, Duke of Nemours, the brother of Leo X. This statue seated in fine attitude, occupies a position above the two beautiful statues symbolising Death and Night. So natural and lifelike are these symbolical figures that the poet G. B. Strozzi wrote of the latter:

La notte che tu vedi in sì dolci atti  
Dormire fu da un Angiolo scolpita  
In questo sasso, e perchè dorme ha vita:  
Destala, se no 'l credi, e parleratti.

To which Michael Angelo referring to the lost Florentine liberty replied:

Grato m'è il sonno, e più l'esser di sasso  
Mentre che 'l danno e la vergogna dura.  
Non veder, non udir m'è gran ventura:  
Però non mi destar, deh! parla basso.

The second monument is the one to Lorenzo de' Medici, Duke of Urbino. From its deeply meditating attitude this statue is commonly called *Il Penseroso* « the Thoughtful ». The other two figures represent *Twilight* and *Dawn*. Before leaving this chapel we should observe an unfinished but very fine group by Michael Angelo representing the *Virgin with the Child Jesus*; the statue of S. Cosimo by A. Montorsoli, and that of S. Damiano by Raffaello da Montelupo, both pupils of Buonarroti.

Having left the Museum, and observing in passing the palazzetto Mannelli Galilei Riccardi, bearing the number 5, we make our way into the via Faenza in which on the right side hand side is situated

**The Last Supper** (*The Cenacolo*) of Fuligno and the **Ferroni Gallery** (v. Faenza 58 - F 4). (Open daily from 10 to 4, entrance 25 c. Sundays free).

This famous frescoe, discovered in 1845 and attributed to Raffaello Sanzio is a work of great merit. A collection of original drawings and engravings representing the Last Supper is also to be seen here. Among the drawings are two attributed to Raphael. The Ferroni Gallery formerly existing in the Uffizi gallery has been connected with this Last Supper. It is however, a collection of little importance. Retracing our steps as far as the first corner to our left, we will there turn into the via Nazionale in which on the wall of the building bearing the number 14 there is a pretty tabernacle by Della Robbia. A little further distant but on the opposite side of the street we admire the celebrated

**Tabernacle of Della Robbia** (v. Nazionale 21 - F 4). This beautiful tabernacle is commonly called *Delle Fonticine* from the fact that it is situated between two small fountains. It is of colossal proportions and contains the statues of the Virgin with the Divine Son and several saints and angels. Facing this fine work of Robbia opens the via dell'Ariente on the right side of which imposingly rises the

**Central Market of S. Lorenzo** (v. dell'Ariente 6 - F 4). This solid edifice of stone and iron was built by Ing. Men-

goni and was opened in 1879. In the large space every kind of eatable is sold. The city is supplied by two other markets of the same kind but much smaller in proportions, one is to be found in p. Ghiberti (I 6) and the other in p. dei Nerli (C 6). Returning again to the end of the street and taking the corner on our left we enter v. Canto de' Nelli and continuing through the p. di S. Lorenzo we find ourselves in the

**Via dei Ginori** (F 5). This street, narrow, tortuous, flanked on both sides by large houses that maintain more or less traces of antiquity is of an elegant and artistic appearance. On the right side at number 4 is to be found the

**Riccardiana Library** (via Ginori 4 - F 5). Open in Summer from 7 to 1 and in Winter from 9 to 13). It was founded in the XVI century by Riccardo Romolo Riccardi. It contains about 30,000 volumes and 4000 manuscripts consisting of 3000 Italian MSS., 700 Latin, 100 Greek, and Hebrew, and 200 volumes of very rare pamphlets. The rarities are as follows: *Natural History* by Pliny, IX or X century, French manuscript of the *History of Venice* up to 1275 by Martino da Canale; *History of Florence* in Macchiavelli's own handwriting; *Eastern travels by Fra Oderico del Friuli, in 1318*, etc. One of the MSS. in this library contains a portrait of Dante that has been said to be the most authentic known. Worthy of a passing attention is the palazzo Barbolani da Montauto, bearing the number 9. A little further on are situated the

**Palazzi Ginori Lisci** (v. dei Ginori 11 and 13 - F 5). They are XVI century constructions. On the next building is seen the

**Tablet to Raffaello Sanzio** (v. dei Ginori 15). Here the great painter lived for several months. Almost directly in front is another tablet, the

**Tablet to Luigi Pampaloni** (v. dei Ginori 16 - F 5). Here died this excellent master of painting. Also meriting a certain attention are the palaces numbered 17 and 19. Leaving the via dei Ginori let us go into the via S. Gallo in which on our right hand side rises the graceful

**Palazzo Fenzi** (v. S. Gallo 10 - G 4). It was constructed in the XVII century by Gherardo Silvani. In a line with this

palace is a pretty loggia, No. 40. A little further still, rising majestically in its severity of outline is the

**Palazzo Pandolfini** (v. S. Gallo 74 - G 4). This imposing building seen as a whole is a charming edifice. It is indeed, a veritable gem of architecture. It was raised in the XVI century and, as it is believed, from the designs of Raffaello Sanzio. Situated almost opposite this palace is the

**Bonifazio Hospital** (v. S. Gallo 87 - G 3). It was built in 1387 by Bonifazio Lupi da Parma. From the v. S. Gallo we enter the

**Piazza Cavour** (for description, see Public Walks p. 22). From here we may take the tram, fare 10 c., as far as the Fortezza da Basso, and thence along the neighbouring v. Lorenzo il Magnifico till we reach the v. Leone Decimo that crosses it and in which the

**Russian Church** (v. Leone Decimo - F 2) merits our attention. It is a very fine monument of Russian architecture, built entirely of pietra serena and bricks ornamented with painted terra-cottas from the Florence Cantagalli manufactory. The foundation stone was laid in 1900. Retracing our steps and taking the v. Cosimo Ridolfi we reach the

**Piazza dell' Indipendenza** (F 3). It is one of the largest in the city, measuring 231 m. in length and 115 in breadth. In the centre are two bronze statues. The one to the left, unveiled in 1897, represents Ubaldino Peruzzi, and was executed by R. Romanelli. The other is a statue of Barone Bettino Ricasoli by Augusto Rivalta. In the neighbouring v. Giuseppe Salvagnoli is to be seen the

**Tablet to Theodosia Trollope Garrowe** (v. Vincenzo Salvagnoli 1 - F 3). Here died the gentle poetess. Our walk now ended we may take the omnibus from the p. dell' Indipendenza to the p. della Signoria.

**Excursion.** Taking the tram in the p. del Duomo (G 5) for Settignano we will visit that historical and charming district. Alighting from the tram we turn almost immediately to the left to see the fine statue erected to the memory of the famous sculptor Desiderio, born in the XV century on these pleasant



slopes. This excellent work, unveiled in June 1904, is by V. Caradossi. From the balustrade of the piazzale we enjoy a fine view of the city and its surrounding hills. To enhance the pleasure of our walk and at the same time to render homage to the great sculptor let us visit the humble house where he was born. To do so we must cross the piazza, and, continuing a little along the street that faces it, turn to the left into the street named after the famous sculptor. This little village district is famous also for the hospitality long afforded the celebrated writer and philosopher Niccolò Tommaseo, to whom a statue was erected in 1878 on the piazza by the side of the church. This statue is a good work by Costoli. The bones of the great Italian rest in the neighbouring cemetery. In the church several works of Della Robbia are to be admired. At no. 30, in the via della Capponcina which is close by is situated the house in which Michael Angelo passed some time in his youth.

**Evening Amusements** (See those of the first day).

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## FIFTH DAY (MORNING).

**General Programme.** We shall visit all the places of interest comprised within the polygonal area enclosed between the v. dei Ginori (F 5), v. S. Gallo (G 4), p. Cavour (H 2), the avenues Principe Amedeo, Principe Eugenio (I 3, L 6, I 7), piazza Beccaria (L 6), borgo la Croce (I 6), v. Pietrapiana (H 6).

**Programme.** We shall visit the monuments comprised within the rectangular space enclosed by the v. Cavour (G 5), p. Cavour (G 4), v. Lamarmora (H 3) and v. Ricasoli (G 5).

**Via Cavour** (G 5). This wide street, 1026 metres long, is one of the finest in the city. It is bordered by numerous palaces, and with the v. dei Martelli (F 5) and v. Calzaioli (F 6) connects the populous and aristocratic quarter delle Cure with the most artistic and historic parts of Florence, the p. della

Signoria (F 6) and p. del Duomo (G 5). The fine edifice on our left is the historical

**Palazzo Riccardi** (v. Cavour 1 - G 5). It was constructed by Michelozzi in 1430 under Cosimo the Elder. This palace built entirely in stone is, like almost all the Florentine edifices, of a fine and imposing style of architecture. It is celebrated for the events it has witnessed. Until 1659 it belonged to the Riccardi family who bought it from the Medici. In 1814 it was bought by the State and now is the property of the province and the seat of the Prefect.

In the courtyard there is a rich collection of inscriptions, busts, and ancient sarcophagi. The bass-reliefs of the medallions that are seen in the spaces formed between the arcades are by Donatello. Beginning with the first arcade of the wall on the side of the entrance (to the left of the observer going towards the right) they represent : a *Barbarian king with a prisoner at his feet* ; *Diomedes with the Palladium*, a *Faun with Bacchus as a child upon his shoulders* ; *Ulysses and Helen* ; *Daedalus adjusting the wings of Icarus* ; *Triumph of Bacchus and Ariadne* ; *Bacchus meeting with Ariadne*. On the first floor are the famous wall paintings by Benozzo di Lese di Sandro Gozzoli (of Florence, b. 1420 d. 1498). A biblical subject, the *Visit of the Magi kings*, is represented in four scenes. *Lorenzo il Magnifico*, seen in profile and turned to the right, is represented mounted upon a horse in the first scene to the right, dressed in a gold and yellow tunic with red sleeves and wearing a crowned cap. On the part of the wall facing the window *Giovanni Paleologo* is seen, at three quarter view, mounted upon a white horse, and dressed in green with gold flowers, and wearing a turban with a crown.

The admirable ceiling on the first floor was painted by Luca Giordano (of Naples, b. 1632 d. 1705). This splendid work of the famous Neapolitan, called *il fa presto*, represents the apotheosis of the Medicean princes. In the centre of the composition are seen Cardinal Leopoldo and Cosimo III amongst innumerable scenes and mythological allegories representing the vicissitudes of human life. Leaving the palace, let us return along the street, keeping to the left, till we reach the

**Marucellian Library** (v. Cavour 45, G 4 - Open daily from 9 to 5 in Summer and from 9 to 1 and from 6 to 9 in Winter).

It derives its name from its founder the Abbè Francesco Marucelli, who died in 1713. It was he who compiled the catalogues of 100 volumes known under the title of *Mare Magnum*. The library was opened to the public in 1742. It contains about 130,000 volumes, 3000 manuscripts, and 80,000 engravings and original designs of the best ancient and modern masters.

Proceeding along the street till we come to the piazza and here turning to our left, we shall visit in the neighbouring street

**The Last Supper** (*Cenacolo*) of **Andrea del Castagno** (via Ventisette Aprile, lettera A. Open daily from 10 to 4, entrance 25 c. Sunday free).

ROOM I. Several pictures of no great value of the Schools of Beato Angelico, of Neri di Bicci, Ghirlandaio, and Andrea del Castagno.

ROOM II. Frescoes by Andrea del Castagno (Florentine, b. 1390 d. 1457), representing Pippo Spagno, Farinata degli Uberti, Niccolò Acciaiuoli, the Cumean Sibyl, Queen Esther, Dante, Petrarch, Boccaccio, and Queen Tomiri. The most interesting is the *Last Supper*.

Returning to v. Cavour we find almost immediately on our left a pretty building known by the name of

**Palazzetto di Livia** (v. Cavour 54 - G 4). Very fine construction by Buontalenti. A little farther away is

**The Scalzo Cloister** (*Chiostro dello Scalzo*), v. Cavour 69 - G 4). (Open daily from 10 to 4, entrance 25 c. Sundays free). The cloister is decorated with beautiful frescoes by Andrea d'Agnolo called del Sarto (Florentine, b. 1489 d. 1531) and by Francesco di Cristofano called Franciabigio (Florentine, b. 1483 d. 1525). These wonderful pictures are very unfortunately, however, greatly damaged owing to the dampness of the wall. The paintings are as follows: A. del Sarto: 1, *Faith*; 2, *The Angel announcing to Zacharias the approaching birth of his son*; 3, *The Visitation*; 4, *Birth of St. John the Baptist*. Franciabigio: 5, *St. John blessed by his father on his departure for the desert*; 6, *Virgin and Child, with St. Joseph*

and *St. John*. A. del Sarto: 7, *The Baptism of Christ*; 8, *Charity*; 9, *Justice*; 10, *St. John preaching*; 11, *St. John baptising*; 12, *St. John before Herod*; 13, *Dance of Salomè*; 14, *Beheading of St. John*; 15, *The head of St. John given to Herodias's daughter*; 16, *Hope*. The freize is the work of Andrea and Franciabigio.

In the neighbouring v. della Dogana that opens on the right of v. Cavour is situated the

**Accademia della Crusca** (v. della Dogana 1 - G 5). The celebrated and ancient literary academy to which is due the purifying of the Italian language.

Let us return to the v. Cavour and proceed along it as far as the first corner on the left upon turning which we enter

**Piazza S. Marco** (G 4). This locality rendered gay and attractive by the pretty gardens it contains is celebrated as the site of the church of St. Mark and the adjoining convent where lived Beato Angelico, St. Antonino Arcivescovo, Savonarola and Della Porta.

In the centre of the piazza rises the

**Monument to General Fanti** (p. S. Marco - G 4). It was erected in 1872 and is the indifferent work of Fedi. It was cast in the celebrated Papi foundry<sup>1</sup>. The small statues that adorn the base symbolise policy, strategy, tactics, and fortification. The bass-relief represents an episode in the battle of S. Martino. On the northern side is the famous

**Church of S. Marco** (piazza of the same name - G 4). This church was founded in the XIII century, rebuilt in the XV and the facade added in 1870. The architecture of the interior is for the most part by Gian Bologna.

Over the principal door is a *Crucifix* by Giotto. To the right: 1<sup>st</sup> altar, *The Annunciation*, fresco by P. Cavallini; 2<sup>nd</sup>, a painting by Santi di Tito; 3<sup>rd</sup>, *The Virgin enthroned*, by Fra Bartolommeo; 4<sup>th</sup>, a mosaic, representing the *Virgin*, brought here from Rome in 1069; at the sides, St. Dominic and St. Raymond, frescoes in imitation of mosaic. The architecture of the Sacristy is by Michelozzo, the bronze statue of *St. Anthony* is by Portigiani, and there is an *Annunciation* at-

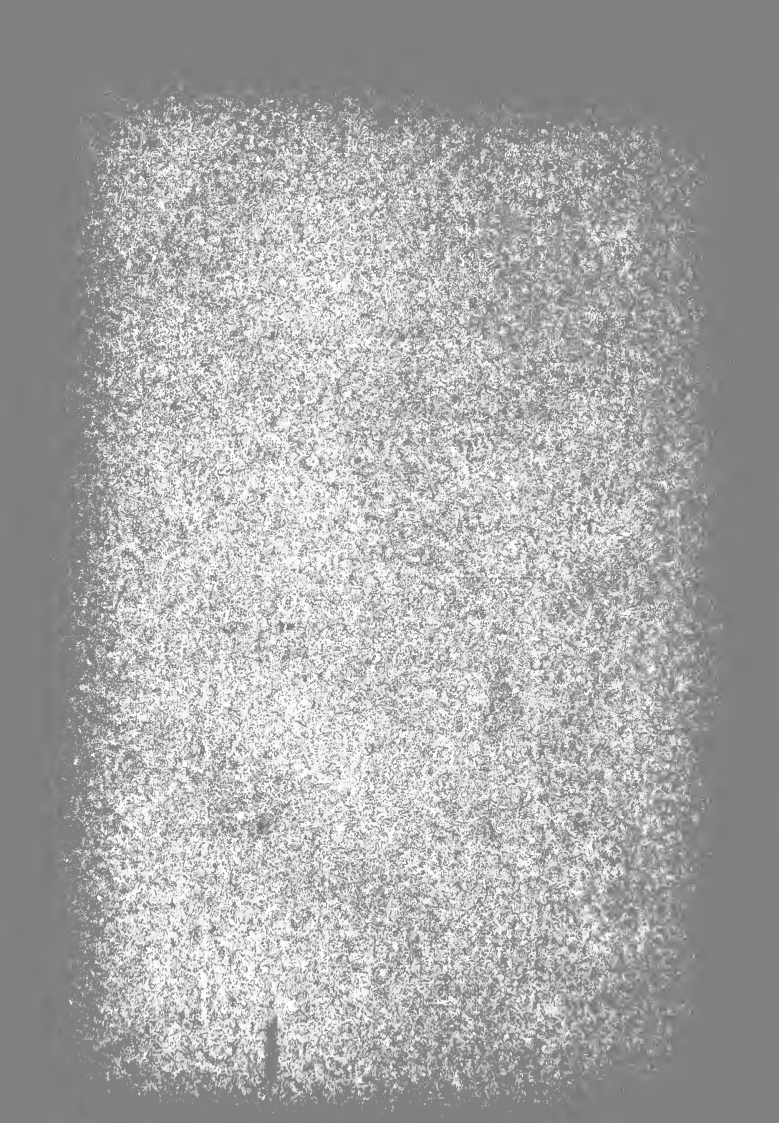
<sup>1</sup> This foundry is situated at the left end of v. Cavour.



S. MARCO - *B. Angelico*, Cristo e Domenicani.



S. MARCO - *Fra Bartolommeo*, Ritratto del Savonarola.



tributed to Fra Bartolommeo. The little door to the left of the choir leads to the chapel of the Holy Sacrament which contains the *Sacrifice of Isaac*, by J. da Empoli; *Jesus and the Apostles*, by Santi di Tito and his son; the *Madonna*, by Passignano. On the left side of the church is the chapel of St. Antonino, Archbishop of Florence; the architecture of the chapel, and the statue of the saint are by Gian Bologna; on the walls are frescoes by Passignano, representing the *Funeral of St. Antonino*. The shrine of the saint is by Bologna and was cast by Portigiani; the statues are by Francavilla; the painting over the altar is by Bronzino; the one to the right is by B. Naldini; the other is by Francesco Poppi; the vaulting is by Poccetti, the pictures in chiaroscuro are by Aless, Allori. Proceeding we find: 1, an altar painting by Cigoli; 2, *The Virgin enthroned*, by Gabbiani, copied from Fra Bartolommeo; 3, *St. Vincenzio Ferreri* commenced by Vannini and finished by Passignano; and lastly a painting by G. B. Poggi. Modest tablets on the wall indicate the tombs of Poliziano and Pico della Mirandola. Adjoining this church is the celebrated

**Museum of S. Marco** (p. of the same name - G 4). Open daily from 10 to 4. Entrance 1 lira. Sundays free.

This museum, founded in 1869, is formed from the ancient Dominican convent in which lived S. Antonino, Beato Angelico, Fra Bartolommeo and Savonarola and many others celebrated in letters and art.

**CLOISTER.** The 27 lunettes on the wall formed by the vaultings of the porticoe are decorated with frescoes. Beginning on the left of the entrance: the first four lunettes were painted by Bernardino Barbatelli called Poccetti (of Florence, b. 1542 d. 1612), the next two by Boschi, they represent scenes in the life of S. Antonino, Archbishop of Florence. In the next lunette, is a fresco representing *St. Peter Martyr* by Fra Giovanni called Beato Angelico (b. 1387, d. 1455), the other figures are by Vannini. In the 8<sup>th</sup> lunette is a fresco representing a *Crucifixion and St. Dominic*, by Beato Angelico. In the next two lunettes are frescoes by Poccetti continuing the representation of the life of S. Antonino. The 11<sup>th</sup> lunette by Dannini continues the life of S. Antonino.

Between this lunette and the next but one is the entrance of the ancient chapter-house, where we admire the marvellous frescoe by Beato Angelico representing a crucifixion with many saints below in expressive attitudes. It is a work worthy of the greatest admiration, and it is excellently preserved. The crucifixes that are seen one on either side of this frescoe are by Baccio da Montelupo and his son. Re-entering the cloister: lunettes 13<sup>th</sup> and 14<sup>th</sup> continue the life of S. Antonino; they are by Dandini Vincenzo (of the XVIII century). Lunette 15, frescoe representing *Christ rising from the Sepulchre*, by Beato Angelico, the other figures are by B. Vanni. The door leading to the ancient refectory opens beneath this lunette. Within is a beautiful painting, the *Last Supper*, by Giovanni Antonio Sogliani (of Florence, b. 1492 d. 1544) and a *Crucifixion* by Fra Bartolommeo di Paolo del Fallorino called Baccio della Porta (of Florence, b. 1433 d. 1517) by Iacopo di Bartolommeo da Settignano and Simone di Giovanni Ferrucci, marble decorations of the tabernacle painted by Beato Angelico for the corporation of the Rigattieri (dealers in second-hand articles). Leaving the refectory and keeping to the left, the next three lunettes we observe are by Pocetti, and the three following by Tiarini continuing the representation of the life of S. Antonino. The 22<sup>nd</sup> lunette represents *Jesus Christ appearing to St. Dominic*, by Beato Angelico. The next four lunettes by Pocetti continue the life of S. Antonino. The last lunette represents *St. Thomas Aquinas*, by Beato Angelico, and the miracle of the key in a fish's body, by Vanni. The door situated between the 10<sup>th</sup> and 11<sup>th</sup> lunettes in the wall facing the entrance leads to the convent. Before ascending the stairs we should observe in the room to the left the fine *Last Supper (Cenacolo)* of Domenico di Tommaso Bigordi called Ghirlandaio (of Florence, b. 1449 d. 1494). The long corridors of the convent are lined by 43 small cells, the rooms of the Friars, all decorated with interesting frescoes. Proceeding in order let us turn to the left immediately upon ascending the staircase and we shall find the cells, 1 to 12, containing frescoes by Beato Angelico representing



*Jesus appearing to Mary Magdalene, the Deposition, the Annunciation, a Crucifixion with various saints, the Presepio, the Transfiguration on the Mount, Jesus Christ in the Praetorium, the Resurrection, the magnificent Coronation of the Virgin, the Presentation in the Temple.* Keeping still to the left we find at the end of the corridor the cell, no. 12, in which are two frescoe paintings of the Madonna by Fra Bartolommeo; the monument is the work of Duprè who also modelled the bust of Savonarola. In the following cells, formerly occupied by Savonarola, are to be seen several of the great friar's manuscripts, a crucifix and other objects belonging to him, his portrait painted by Fra Bartolommeo, a view of the piazza della Signoria with the supplice of Fra Girolamo and his companions, and a crucifix painted by Beato Angelico, that Savonarola carried through the city when calling the people to his preaching. Between the cells 25 and 26 there is a large frescoe representing the *Madonna enthroned with various saints*, by Beato Angelico. All the remaining cells to the end of the corridor contain frescoes of the School of Angelico, for the most part representing Christ upon the cross. Facing the first corridor, on the wall on the side of the entrance, next to the cell no. 45 are a crucifix and a Dominican friar, by Beato Angelico.

Still keeping to the left we turn into the second corridor, in which near the cell no. 31 we see an *Annunciation* by Beato Angelico. Cell 31 contains a portrait of St. Antonino Archbishop of Florence, by Fra Bartolommeo, various mss. of the famous Florentine Archbishop, a mask of his face, a frescoe by Beato Angelico representing the *Descent of Jesus into Limbo*, the genealogical tree of his family and the bier on which his body was carried in procession. Cell 33, Fra Giov. Angelico, the *Virgin with the Divine Son, angels and saints*, a small panel painting of admirable beauty, called the *Madonna della Stella* (of the star). In a small adjoining cell is a fine painting by Angelico representing the *Coronation of the Madonna*. Cells 34 and 35, the *Adoration of the Magi*, a small panel painting by Beato Angelico, and a frescoe repre-

senting the *Supper of the Eucharist*. The last cell to the right of the corridor, and numbered 38, and containing two tiny rooms one slightly elevated above the other, served Cosimo de' Medici on several occasions as residence. In this cell there is his portrait painted by Iacopo Carrucci called Pontormo (Florentine, b. 1493 d. 1557), also a very fine frescoe representing the *Adoration of the Magi*, by Angelico, and an *Ecce Homo* by Fra Bartolommeo. A little farther, still to the left, is to be found the library, in which are observed many choral books adorned with valuable miniatures by Fra Eustachio, Monte di Giovanni, several of Beato Angelico's pupils and others. Having descended the staircase, and returned to the ground-floor, we turn to the right to visit the interesting collection, arranged in order in the large court and in the adjoining rooms, of remains taken from old houses and ancient churches pulled down to open out the centre of the city. This collection is composed of doors of beautiful and imposing style of architecture of the XV and XVI centuries, elegant biforcated windows, light columns and pilasters surmounted by beautiful capitals, stone tabernacles, pure specimens of the style of 400 and 500, and of the barocco style of 600, mosaic pavements, frescoes, ceilings and walls of rooms, receptacles for holy water of fine dimensions with elegant mouldings, and fine bass-reliefs of exquisite taste, coats-of-arms and many other objects of the minor arts, as wrought iron, sculptured and historical beams, in all of which the artistic feeling and good taste of the artificers of the past centuries is apparent. On the east side of the piazza is situated the building known as the

**Istituto di Studi Superiori e di Perfezionamento** (p. San Marco 2 - G 4). An institution with schools of Physics, Chemistry, Physiology, Oriental Languages etc. The schools of Botany and Zoology are at the Museo di Fisica and Storia Naturale that now form part of this institute, as do the now-celebrated schools of Medicine and Surgery of the S. Maria Nuova Hospital and the Astronomical Observatory of Arce-tri. In the same building are the Oriental Academy, the Na-

tional Museum of Anthropology and Ethnology, the Indian Museum, founded in 1886 (Open every Wednesday and Saturday from 9 to 3, entrance free), a collection of oriental objects, and a Dante library. The Geological, Paleontological, and Mineralogical collections have been also transferred here, together with the collections of the minerals of the island of Elba and the fossils of the Val d'Arno, all of which have been greatly increased in late years. The Botanical Garden, formerly called Giardino dei Semplici is also annexed. This garden is the most ancient in Europe having been founded in 1543.

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#### FIFTH DAY (AFTERNOON).

**Programme.** We shall visit all the places of interest contained within the polygonal area enclosed by the v. Ricasoli (G 5), v. Lamarmora (H 4), the avenue Principe Amedeo (F 3), v. Gino Capponi (H 4), p. della SS. Annunziata (H 4), via dei Servi and v. dei Pucci (G 5).

**Via Ricasoli (G 5).** This rather narrow street of imposing and aristocratic appearance is lined by palaces belonging to the noble families and contains scarcely any shops. The building on our left numbered 9 deserves our observation. It is the Palazzo Barbolani da Montauto. A little farther, and on our left we note the

**Tablet to Pasquale Poccianti the architect** (v. Ricasoli 30 - G 5). Here died the famous architect who made the staircase of the Pitti Palace and built the loggiati at the sides of the palace. Farther along, at no. 42, is the palazzo Gerini, an edifice of imposing and well-proportioned dimensions. Turning to the right at the first corner we shall visit the

**Gallery of Mosaic (Pietre Dure)** (Via degli Alfani 82 - G 5). Open daily from 10 to 4. Entrance free. Here are to be seen the various kinds of pietra dura that are used in the Floren-

tine manufactory of mosaics. There are also to be seen many ancient and modern works plain and in relief, some of which are very valuable both on account of the material and the workmanship. Near to this gallery is the royal

**College of Music and School of Recital** (v. degli Alfani 84 - G 5), in which youths are prepared for the stage and the composition of operatic music. On the facade of this edifice is seen the

**Tablet to Pietro Benvenuti** (v. degli Alfani 84 - G 5), famous painter of the XIV century. Retracing our steps we stop for a moment on the piazzetta that we reach before entering the via Ricasoli. In this locality is the royal

**Accademia dei Georgofili** (piazzetta delle Belle Arti 1 - G 5). An ancient and well-deserving institution entirely devoted to the study of agriculture. Not far from here is the famous

**Ancient and Modern Gallery** (v. Ricasoli 52 - G 4). Open daily from 10 to 4. Entrance 1 lira. Sundays free.

This gallery formerly connected with the Academy of Fine Arts, from which it takes its name, is formed in a great part from pictures coming from suppressed churches, and is of an extreme importance with regard to the history of the Tuscan School of painting.

**Hall leading to the Tribune of David.** Magnificent tapestries of Flemish manufacture representing the Creation, the Fall and the Expulsion from Paradise, decorate the walls. Counterdrawings by Michael Angelo taken from other museums in Florence and from places without the city are placed along the walls of the hall.

**TRIBUNE OF DAVID.** It was built from the design and under the direction of Comm. Prof. Emilio De Fabris. The *David* stands in the centre of the Tribune. This most beautiful statue in which perfection of form is united to powerful feeling was sculptured by Michael Angelo when still a youth from a block of marble considered already spoiled by another artist. Although the sculpture is colossal we remark at once the delicateness and beauty of the youthful limbs, so great is the skilful execution of this priceless work. This statue until 1504 stood at the entrance of the Palazzo Vecchio; but in 1873 in order to assure its preservation it was found ne-

cessary to remove it and put it under cover. The left arm was broken in a riot of the people in 1527. There are besides six counter-drawings of as many works by Michael Angelo. To the right of the entrance corridor of the Tribune, and close by the side of the counter-drawings representing the sepulchre of Lorenzo dei Medici, open the

HALLS OF BEATO ANGELICO and other artists of the XIV and XV centuries.

HALL I. To the right of the observer:

No. 246. Fra Giovanni Angelico called Beato Angelico (of Florence, b. 1387 d. 1455). *Jesus placed in the sepulchre*.

It is 1.05 m. broad by 1.64 m. long. It was brought here in 1786 by the congregation of the Church.

Nos. 234, 235, 236, 237. By the same artist. The first picture, beginning from the top contains the *Annunciation*, the *Adoration of the Magi Kings*, the *Massacre of the Innocents*. The second, the *Symbolical Rose*, the *Circumcision*, the *Flight into Egypt*. The third, *The Nativity*, the *Presentation in the Temple*, *Jesus amongst the doctors*. The fourth, the *Betrayal*, the *Kiss of Betrayal*, the *Scourging of Jesus*, the *Last Supper*, *Jesus in the Garden*, *Jesus mocked*.

Nos. 252, 253, 254. By the same artist. The first picture beginning from the top and to the left, contains: the *Raising of Lazarus*, *Jesus washing the feet of his disciples*; *Jesus taken in the Garden*; *Entry of Jesus into Jerusalem*; *The Last Supper*; *Jesus before Pilate*. The second contains: the *Meeting of Jesus with the Virgin*; *Descent of Jesus into Limbo*; *The Day of Judgment*; *The Parting of the Vestments*; *The two Marys at the Sepulchre*. The third contains: *Calvary*; the *Ascension*; *The Coronation of the Virgin*; *Jesus borne to the sepulchre*; *The Descent of the Holy Ghost*; an allegory: *The Law of Love*.

On the next wall:

Nos. 263 and 264. Fra Filippo Lippi (of Florence, b. 1412 d. 1469). *The Annunciation*, *St. Anthony*, *St. John the Baptist*. These two panels are 1.15 m. high by 0.40 m. broad.

No. 266. Fra Giovanni Angelico called Beato Angelico (of Florence, b. 1387 d. 1455). *The Last Judgment*. In the upper

part of this beautiful composition in the midst of a halo and surrounded with a chorus of angels and cherubims sits the Saviour, robed in red tunic and blue mantle adorned with golden flowers. In the lower part, to the right, are seen the souls of the blessed piously kneeling, and a group of angels dancing in a ring in a meadow besprinkled with flowers. To the left we see the condemned souls thrust into the abyss by demons, terrible alike in shape and deed. In the background is the gate of Paradise and in the foreground several open tombs.

This sublime work of Angelico, full of wonderful colouring and profound sentiment and grandeur of idea, came from the monastery degli Angioli of Florence. It is 1.05 m. broad by 2.10 m. long.

ROOM II. All the works here are by artists of the XIV and XV centuries and are of only relative importance and no special value.

Let us now return to the tribune of David to visit in the left aisle the

HALL OF PERUGINO. To the right of the observer:

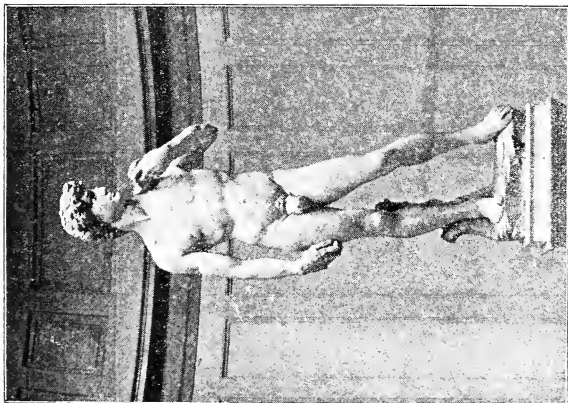
No. 61. Andrea d'Agnolo called Del Sarto (of Florence, b. 1489 d. 1531). *Two angels holding a scroll.*

No. 62. Fra Filippo Lippi (of Florence, b. 1412 d. 1469). *Coronation of the Virgin.*

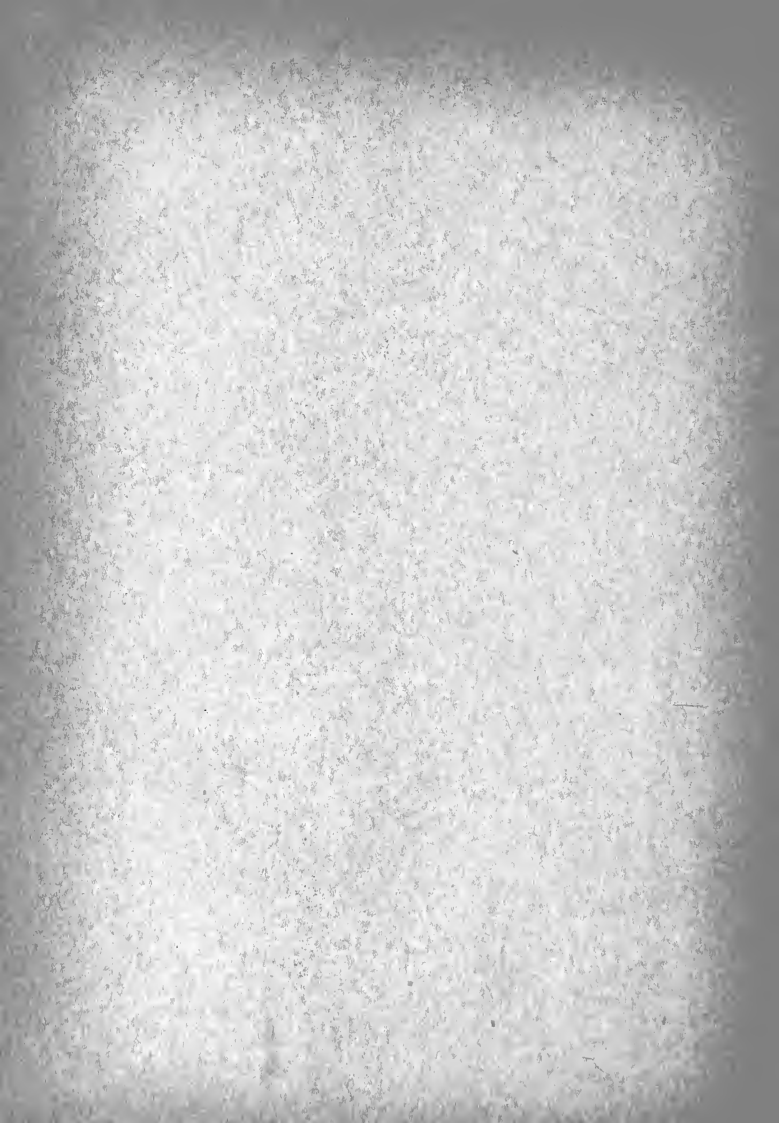
In the centre of this beautiful composition Christ is seated robed in red tunic and blue mantle. His figure is three-quarters turned towards the left and he is in the act of crowning the Virgin, who kneels humbly before him, her features all profused with heavenly radiance. About this principal group are four angels waving scrolls. In the foreground many saints are seen kneeling, some facing the observer and others in the converse position. To the left are several angels in various agreeable attitudes with crowns of flowers upon their heads, and holding lilies, emblem of the Virgin's purity. Close by this beautiful group of angels are stationed two monks and a bishop. To the right there is St. John the Baptist and by his side another figure, the portrait of the artist himself, seen in profile turned towards the left, and with clasped hands kneeling in fervent prayer. An angel opposite him holds a scroll



GALLERIA ANTICA E MODERNA - *Botticelli, La Primavera.*



GALLERIA ANTICA E MODERNA  
 "David", di *Michelangelo*.





on which is written « is perfectit opus ». The Annunciation is represented in two circles on the picture.

In the grandeur and beauty of this composition, in the accurateness of every detail of execution, in the exquisiteness of design and the great sentiment transparent in the expression of every figure, this work is indeed admirable. It was executed for the monks of S. Ambrogio of Florence in the year 1447. It is 2.76 m. high by 1.92 m. broad.

No. 66. Domenico di Tommaso Bigordi called Ghirlandaio (of Florence, b. 1449 d. 1494). *The Virgin enthroned with the Divine Son and several saints*. The saint kneeling to the left is S. Domenico, the other is S. Dionigi. The kneeling figure to the right with a tiara at his feet is Pope St. Clement, the other St. Thomas Aquinas.

This fine painting is 1.67 m. broad by 1.95 m. long.

On the next wall:

No. 53. Pietro Vannucci called Perugino (of Città della Pieve, Umbria, b. 1446 d. 1524). *Jesus praying in the garden*.

This splendid painting is 1.66 m. broad by 2.72 m. long. It was executed for the church of S. Giusto a Pinti demolished in 1529 during the siege of Florence by the imperial troops.

No. 52. Cosimo Rosselli (of Florence, b. 1438 d. 1507). *St. John the Baptist, St. Barbara and St. Matthew*.

It is 2.07 m. high by 2.04 m. broad.

No. 56. Pietro Vannucci called Perugino (of the Città della Pieve, Umbria, b. 1446 d. 1524). *The Deposition*.

This fine painting like the one numbered 53 was executed for the church of S. Giusto a Pinti. It is 1.68 m. high by 1.72 m. broad.

On the next wall:

No. 57. By the same artist. *The Assumption of the Virgin*. In the upper part of the picture the Creator is represented, dressed in black tunic and red mantle in the midst of a halo of cherubims and holding in his left hand the terrestrial globe, emblem of power. His right hand is held in solemn and loving blessing of the Virgin before Him who, humble and beautiful, appears in graceful attitude with eyes turned upward toward heaven and hands clasped together, and a halo of cherubims about her. At her side and feet are angels. In the lower part of the picture, in the landscape represented in the background, four figures are seen standing. They represent, beginning from the left, the archangel Michael S. Gio-

vanni Gualberto, S. Benedetto and the Cardinal Bernardo degli Uberti.

This beautiful work was executed by the master in the zenith of his power. It was painted in 1500 for the high altar of the church della Vallombrosa.

HALL I OF BOTTICELLI (to the right of the hall of Perugino). To the left of the observer:

No. 71. Andrea del Verrocchio (of Florence, b. 1435 d. 1488). *Baptism of Jesus*.

It is said that one of the kneeling angels on the right of the picture namely the one seen in profile, is by Leonardo da Vinci.

This fine painting is 1.77 m. high by 1.51 m. broad.

No. 73. Alessandro Filipepi, called Sandro Botticelli (of Florence, b. 1447 d. 1500). *The Coronation of the Virgin*. In the lower part of the picture are seen St. John the Evangelist in blue tunic and dark-red mantle, holding in his hand a book of the Apocalypse, St. Augustine, with episcopal robes in the act of writing, St. Jerome in cardinal's dress, and St. Elio. A landscape forms the background.

This very fine painting is 3.72 m. high by 2.43 m. broad.

No. 76. Andrea d'Agnolo called del Sarto (of Florence, b. 1489 d. 1531). *Four saints*. To the left are: St. Bernard degli Uberti, dressed in black, turned with profile towards the left, and St. John the Baptist dressed in red with a cross in his hand and facing the observer. To the right are the saints the archangel Michael easily recognisable by his armour, and Giovanni Gualberto.

This fine picture which was executed for the monks of Vallombrosa, is dated 1528. It is 1.83 m. high by 1.74 m. broad.

No. 75. By the same artist. *The pietà*.

This most beautiful painting is 1.82 m. high by 1.13 m. broad.

On the next wall:

No. 80. Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). Allegory: *The Spring*. On the left side in a beautiful meadow enamelled with flowers Mercury is seen in profile facing towards the right. A piece of red material with gold flowers covering half his breast and body is thrown carelessly over his right shoulder and fastened on the left side by a kind of quiver. His left arm is bent

against his side, and with his right hand he plucks fruit from a tree. To the left of this figure, in beautiful contrast are seen three maidens light and graceful, robed in some transparent stuffs holding each other by the hand and dancing together. Almost in the centre, a little to our right in the centre-ground of the picture and to the left of the group of the dancing maidens, advancing with calm and queenly movement is Venus, robed in white tunic and red cloak the folds of which she holds gathered together in her left hand. Above her head is a Cupid, blindfold, with extended bow in the act of shooting a dart amongst the group of dancers. Next to Venus, but in the foreground comes skipping a gay and slender maiden. Her fair head is adorned with flowers while her white robes are sprinkled with flowers of many hues. She represents Spring. Behind her is a nymph, simply veiled in white, and in the act of flying from the embraces of a youth half-hidden in the foliage of the trees that form the background of the composition.

The title of this picture was given by Vasari but it is not known whether this is correct or not. Several are inclined to consider this fine conception of Botticelli, a more complicated philosophical allegory, while others believe it to be simply the *Judgment of Paris*. Whatever be the interpretation given it is certain that this picture will always be admired for the richness of the composition, the beginning of the novelty of profane subject, the beauty of the design and the accuracy of the execution.

It is 2.03 m. broad by 3.14 m. long.

On the next wall:

No. 68. Francesco Granacci (of Florence, b. 1469 d. 1543). *The Assumption*.

HALL II OF BOTTICELLI (facing I). To the right of the observer:

No. 85. Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). *The Virgin with the Divine Son and various saints*. To the left of the foreground are seen St. John the Baptist, facing us, dressed in red mantle and goat-skin, behind him St. Barnabus in episcopal robes, and

the archangel Michael dressed in armour. To our right are: St. Catherine, dressed in blue tunic and green cloak and shawl of many colours; St. Ambrose, dressed in red with white suppliance, in the act of writing, and another saint whose name is unknown.

The upper part of this fine painting was ordered by Veracini. It is 3.26 m. high by 2.68 m. broad.

No. 88. By the same artist. *The Virgin with the Child Jesus and 6 saints*. To the right of the central group are St. Francis of Assisi dressed in white and turned with profile towards the right, St. Catherine of Alexandria, robed in green tunic and red cloak, crowned, and three-quarters turned, St. Damiano, dressed in red and yellow, kneeling with clasped hands with profile towards the divine group. On the opposite side are observed in similar grouping, St. John the Baptist, covered with a goatskin and three-quarters turned towards the Virgin, St. Mary Magdalene in yellow tunic and gray mantle in the act of presenting a vase of perfumes to Cosimo who dressed in red and green kneels at the feet of the Virgin's throne, his face turned toward her and his hands clasped together.

This fine picture, formerly attributed to Domenico Ghirlandaio and Andrea del Castagno is 1.63 m. broad by 1.93 m. long.

On the next wall:

No. 90. Raffaellin del Garbo (of Florence, b. 1466 d. 1524). *The Resurrection of Jesus*.

This is a good work as regards the execution and the conception. The positions of the soldiers are very varied and everything well studied. It was ordered by the Capponi family for the church of Monte Oliveto. It is said that in one of the youthful soldiers on the left of the picture the painter portrayed Niccola Capponi.

This picture is 1.93 m. high. by 1.85 m. broad.

No. 92. Lorenzo d'Andrea d'Oderigo called Lorenzo di Credi (of Florence, b. 1459 d. 1539). *The Adoration of the Magi*.

Into this youthful work Credi has transfused all the delicateness of his feeling and shown the aestheticism of his

taste. A rare force of sentiment that strikes the observer is expressed in the fine heads of the various personages and in their movements. The Virgin whose features are inexpressibly sweet shows all the profound tenderness and great love united with awe by which she is invaded in the presence of the Divine Child. The accessories and drapings that afford a contrast to the rest of the picture are very fine.

This work is 2.24 m. high by 1.26 m. broad.

No. 94. By the same artist. *The Birth of Jesus.*

This fine work was made for the convent of the Murate, now suppressed. It is 1.35 m. broad by 1.43 m. long.

On the next wall :

No. 97. Bartolommeo di Paolo del Fallorino called Baccio della Porta (of Florence, b. 1475 d. 1517). *The Virgin appearing to St. Bernard.*

This fine work of Fra Bartolommeo, painted in 1507, is worthy of the great master. The figure of St. Bernard seems almost palpitating in the ecstasy of beholding the Virgin again.

It is 2.13 m. high by 1.40 m. broad,

On an easel :

Nos. 241 and 242. Pietro Vannucci called Perugino (of Città della Pieve, Umbria, b. 1446 d. 1524). *Portrait of Blasio and Balthazar, monks of Vallombrosa.*

These two splendid portraits are believed to be by Raphael. They are 0.28 m. broad by 0.27 m. long.

HALLS OF TUSCAN MASTERS FROM THE XIII TO THE XVIII CENTURY — HALL I. The two large pictures standing upon easels in the centre form without doubt the chief attraction of this room,

No. 165 (to our left). Gentile da Fabriano (of Ancona, b. 1375 d. 1450). *The Adoration of the Magi.* In the upper part in the centre of the arches and within two medallions are represented the Archangel Gabriel, Christ and the Virgin. On the lower part are seen, the Adoration of the Shepherds and the Flight into Egypt. In the third part compartment the Presentation in the Temple is represented. The original panel is now in the Louvre at Paris. This is a copy by the artist Della Bruna.

From this richly imaginative composition of Gentile there every where breathes such a delicacy of feeling and an exquisite sense of beauty that it affords the admiring observer the highest gratification. The simplicity and naturalness of the Divine Child who playfully touches the beautiful white head of the king kneeling at his feet is very touching. Ineffable joy and purity of soul are transparent in the sweet features of the Virgin. Not less fine is the group of knights with their esquires composing the retinues of the Magi kings. When we remember that this picture was executed 500 years ago, we cannot but admire it and recognise in it despite its defects, a great and superior work. It is said that the person behind the third king dressed in black and flowered gold, with a red turban, and his face towards the observer is the portrait of the artist. This wonderful picture is signed and dated May 1423.

It is 3 m. high by 2.82 m. broad.

No. 165 (to our right). Fra Giovanni Angelico called Beato Angelico (of Florence, b. 1387 d. 1455). *The Descent from the Cross*. In the centre of this fine composition is the principal group formed by St. John the Evangelist dressed in blue, who together with four other disciples tenderly takes down the body of the Saviour. To the right, in the foreground is a group of six disciples standing in various attitudes looking with profound emotion upon their inanimate master. To the left kneels the Magdalene, dressed in red and with hair dishevelled upon her shoulders, who in her ardent love impetuously embraces and kisses the feet of the Christ. Next to her is seen the sad figure of the Virgin upon her knees, who seems overwhelmed with her great sorrow. In the sky six angels are flying towards the cross. A fortified city in the background completes the picture. The paintings in the pinnacles represent: *The Resurrection, Christ appearing to the Magdalene, The Resurrection.*

Very beautiful is this work of Angelico, a painting full of life and profound sentiment. Its merits are varied, the composition is rich, the grouping just, the expressions and

attitudes of the various personages are both animated and well-judged, the design is correct, the colouring in good taste and excellent effect, and through all there is exhibited a love of truthful representation. The pictures of the pinnacles of the frame are thought to be by Lorenzo Monaco.

This painting is 2.76 m. broad by 2.85 m. long.

On the next wall to our left, beginning from the side of the entrance door, are the four following pictures, important only in the history of art.

No. 101. Bonaventura Berlinghieri (XIII century). *Scenes in the life of Christ.*

Nos. 100 and 99 (Byzantine School XII century). *St. John the Baptist. Mary Magdalene.*

Nos. 102. Giovanni Gualtieri called Cimabue (of Florence, b. 1240 d. 1302). *The Virgin with Child and saints.*

Of historical and artistic merit:

No. 103. Giotto di Bondone (Florentine, b. 1276 d. 1337). *The Virgin, the Infant Jesus and various saints.*

This picture is 3.27 m. high by 2.05 m. broad. It was painted in 1334, that is about 6 centuries ago.

Nos. 104 to 115. By the same artist. Twelve small pictures representing: *The Visitation. The Adoration of the Shepherds. The Adoration of the Magi. The Presentation in the Temple. Jesus amongst the Doctors. The Baptism of Christ. The Transfiguration. The Last Supper. The Crucifixion. The Virgin and St. John. The Resurrection. Jesus appearing to the Magdalene. Jesus and St. Thomas.*

These panels are each 0.35 m. high by 0.31 m. broad.

No. 127. Angnolo di Taddeo Gaddi (of Florence, b. 1343 d. 1396). *The Virgin with the Divine Son and six saints.* A picture divided into three parts one above another. The upper portion is subdivided into fourteen spaces, each containing a saint. The middle part contains the Virgin enthroned with the Child in her arms and to her left S. Neri, S. Pancrazio, St. John the Evangelist, to her right St. John the Baptist, S. Achille, and S. Reparata. In the lower part are seven scenes from the life of the Virgin.

This picture is 2.51 m. broad by 3.93 m. long.

On the next wall:

No. 129. Niccolò di Piero Spinello Aretino (of Arezzo, b. 1333 d. 1410), and Lorenzo di Niccolò (of Florence, b. in the XII century). *The Coronation of the Virgin, and several saints.*

It is 2.78 m. broad by 2.76 m. long.

No. 134. Ambrogio Lorenzetti (of Siena, b. XIII century, flourished in the XIV). *The Presentation in the Temple.*

This fine picture in which the best qualities of the artist have been lost in restorations is 2.51 m. high by 1.74 m. broad.

On the next wall:

No. 137. Pietro Cavallini (flourished in the XIV century). *The Annunciation, and several saints.*

It measures at the centre 4.06 m. at the sides 3.60, and is 3.77 m. long.

No. 147. Unknown Florentine of the XV century. *The Marriage of Boccaccio Adimari with Lisa Ricasoli.* The scene takes place in Florence in the piazza del Duomo. To the left on a platform before the small loggia of Bigallo, are musicians and pages; to the right, before the houses of the Adimari, groups of spectators are seen. In the centre of the composition advancing towards our right is the wedded pair followed by the guests all richly dressed. In the background the Baptistery is seen.

This small picture, formerly a panel of a chest for vestures, is important as regards history and customs. It is 0.64 m. high by 0.36 m. broad.

No. 143. Don Lorenzo Monaco (Florentine, living in the first half of the XV century). *The Annunciation and four saints.* To the right of the Annunciation are seen S. Procolo leaning upon an unsheathed sword and St. Francis who shows his wounds; to the left St. Catherine and St. Anthony.

This picture was believed for some time to be the work of Giotto. At the centre it is 2.06 m. broad, at the sides 1.71 m., and it is 2.31 m. long.

No. 162. Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). *The Vision of St. Augustine.*

The legend relates that while musing one day by the sea-shore in the endeavour to penetrate the mystery of the Holy Trinity St. Augustine suddenly noticed a child filling a globet in his hand with water from the sea. Upon the saint's asking the child what he intended to do with the little globet the child said that he wished to gather in it all the water of the sea. « My child, that is impossible » observed the saint! But the child impertur-



bably replied: « However what I wish to do is not so utterly impossible as for you to solve the mystery that occupies your thoughts ».

This fine little picture came from the monastery of S. Barbara. It is 0.20 m. broad by 0.37 m. long.

No. 158. By the same artist. *The Death of S. Augustine*.

This picture came from the convent of S. Barnaba and is 0.20 m. broad by 0.37 m. long.

No. 153. Benozzo di Lese di Sandro Gozzoli (of Florence, b. 1420 d. 1498). *The Annunciation and the Creator*.

ROOM II. The great attraction of this room is the fine picture in the centre resting upon an easel:

No. 195. Domenico di Tommaso Bigordi called Ghirlandai (of Florence, b. 1449 d. 1494). *The Adoration of the Shepherds*.

This is a famous work brought from the Sassetti chapel in S. Trinita. There is vigour in the excellent design, firmness in the touch, grace and judgment in the movements of each figure, and a true sentiment apparent in every personage of this mystic scene. The details are perfectly executed and in the exquisite taste characteristic of that epoch, yet neither appearing too marked nor too light considered with the picture as a whole, but forming with the figures an excellent whole full of poetry and animation. Perhaps the most beautiful part of the picture is the group of shepherds, so elegant in design and executed with admirable care and firmness of touch, and truthfulness of representation. The sweet face and graceful movement of the Virgin are also very beautiful.

It is supposed that the shepherd who holds a sheep in his hand is the portrait of the painter himself. This wonderful painting is dated 1485. It is 1.67 m. broad by 1.69 m. long.

On the wall on the same side as the entrance, and to our left:

No. 168. Fra Bartolommeo di Paolo del Fallorino called Baccio della Porta (of Florence, b. 1475 d. 1517). *Two heads of the Saviour and four of saints*.

They are 0.48 m. high by 0.35 m. broad.

On the next wall:

No. 169. Mariotto di Biagio di Bindo Albertinelli (of Florence, b. 1474 d. 1517). *The Annunciation*.

This fine picture, signed and dated 1510, is 3.35 m. high by 2.30 m. broad.

No. 167. By the same artist. *The Virgin enthroned with various saints and the Divine Son*. To the left of the principal group are seen St. Dominic, kneeling to receive the be-

nediction of the Divine Child and S. Giuliano leaning upon a sword. On the opposite side are seen S. Niccola da Bari kneeling, dressed in sacred garments, and St. Jerome standing with a lion at his feet.

This excellent work of Albertinelli is signed. It is 2.23 m. high by 2.04 m. broad.

On the next wall:

No. 183. Iacopo Carrucci called il Pontormo (of Pontormo, Florence, b. 1493 d. 1557). *The Dead Christ*.

No. 182. Francesco Brina (of the XVII century). *The Virgin and various saints*.

ROOM III. On the wall to the left upon entering:

No. 206. Lodovico Cardi called il Cigoli (Florentine of Cigoli, b. 1559 d. 1613). *The Martyrdom of St. Stephen*.

On the opposite wall:

No. 220. Giovanni Biliverti (of the XVII century). *The Temptation of Joseph*.

This hall contains nothing of great interest.

### **Modern Gallery (First floor).**

To admit the truth, this collection of modern paintings by its lack of really good works, works worthy of standing in comparison with those just admired on the first floor, offers the visitor nothing of great interest. Moreover a great many pictures are here exhibited that are absolutely devoid of any artistic or historical merit, and consequently, unworthy of figuring in a permanent public exhibition of this kind, the purpose of which should be to offer students works worthy of imitation whether considered exclusively from an artistic point of view, or in the light of history.

It is divided into 6 rooms besides the vestibule. We shall notice the few works really worthy of special attention.

ROOM I. To the left upon entering:

No. 25. Amos Cassioli. *The Battle of Legnano*.

ROOM II. To the right upon entering:

No. 165. Amos Cassioli. *Offering to Venus*.

On the next wall:

No. 39. Stefano Ussi. *The Expulsion of the Duke of Athens* (very fine work of great value).

On the next wall:

No. 170. By the same artist. *Maternal Joys* (Work of great merit).

N. 49. Egisto Ferroni. *In the fields*.

ROOM III. To the left upon entering :

No. 88. Giuseppe Sabatelli. *Farinata degli Uberti attempting to save Cece Buondelmonti at the battle of the Serchio* (very fine work of great artistic value).

On the next wall :

No. 82. Giuseppe Bezzuoli. *Entry of Charles VIII of France into Florence.*

ROOM IV. To the left upon entering :

No. 112. Achille Venturini. *Landscape.*

On the opposite wall :

Nos. 101 and 102. Federigo Cortese. *Landscapes.*

No. 99. Bartolommeo Giuliano. *Expectation.*

ROOM V. No. 129. Luigi Paoletti. *Landscape.*

Near to the building of the R. Ancient and Modern Gallery is situated the

**R. Academy of Fine Arts** (via Ricasoli 54 · G 4).

Although this academy originated in 1350 from a body of artists, and was organised and enlarged in 1522 by Cosimo I, it may be considered to have been really founded in 1784 by the Grand-Duke Pietro Leopoldo.

The entrance is by Paoletti. In the vestibule are 4 bas-reliefs by Luca della Robbia, the original models for the two groups of Gian Bologna, the *Rape of the Sabines*, and *Virtue triumphing over Vice*; a statue of St. Matthew blocked out by Michael Angelo. In this academy are established the Schools of Design, Painting, and Architecture.

It was enriched in 1801 by a library composed of artistic works coming from the various suppressed religious corporations; and having since received successive contributions it now contains about 9,000 volumes, without counting about 1200 pamphlets, of the most renowned works on art, history, and antiquities. It also possesses a rich collection of plaster casts of the most famous statues, and a collection of modern works consisting of prize works in the different triennial competitions as well as those of the pensioners at Rome.

Turning to the right by the side of this edifice into via della Sapienza and continuing to the end we reach the

**Piazza della SS. Annunziata** (H 5). This locality is one of the most artistic in Florence. It is rectangular in shape.

The surrounding edifices and the monuments it contains give it a calm and harmonious appearance, an aspect so elegant and imposing that it immediately strikes us as most agreeable and charming. In the centre rises the

**Equestrian Statue of Ferdinando I of the Medici** (p. della SS. Annunziata - H 5). This fine work is by Giambologna. At the two sides of the monument are the two exceedingly pretty

**Fountains by Pietro Tacca** (p. della SS. Annunziata - H 5). These works by the pupil of Giambologna are remarkably pretty and of an exquisite artistic taste. On the north side rises the famous

**Church of SS. Annunziata** (p. of same name - H 5). The portico was designed by Antonio da S. Gallo, but constructed in 1601 by G. Caccini. The church was built in the XIII century, and at various times enlarged and adorned. From the portico we pass into a small court in which we stop to admire at length the frescoes of Andrea d'Agnolo called Del Sarto (of Florence, b. 1489 d. 1531), of Francesco di Cristofano called Franciabigio (of Florence, b. 1483 d. 1525), of Iacopo Carrucci called Pontormo (of Pontormo, Florence, b. 1493 d. 1557), Alessio Baldovinetti (of Florence, b. 1422 d. 1499), Cosimo di Lorenzo Rosselli (of Florence, b. 1438 d. 1507), and Rosso Fiorentino (of Florence, b. 1496 d. 1541). The most beautiful works are, however, those of Del Sarto, in which he reveals himself as a supreme artist. To the right:

Andrea. *The Adoration of the Magi kings. The Birth of the Virgin.* The first is signed: « Andrea d'Agnolo 1511 » the second: « Andreas faciebat MDXIV ».

Franciabigio. *The Marriage of the Virgin.*

Pontormo. *The Visitation.*

Il Rosso. *The Assumption.*

Baldovinetti. *The Nativity.*

Rosselli. *St. Filippo Benizzi assuming the habit of the order of the Servites.*

Andrea. *St. Filippo Benizzi assisting a leper. The Gambler's punishment. St. Filippo Benizzi healing a woman pos-*

*sessed by an evil spirit. The death of St. Filippo Benizzi. The healing of a child with a relic of Filippo Benizzi.*

INTERIOR. Designed by Antonio da S. Gallo. Gherardo Silvani added the marble decorations. The design of the ceiling is by Ciro Ferri and contains an *Assumption* by Franceschini Baldassarre called Volterrano. The paintings between the windows are almost all by C. Ulivelli.

FIRST CHAPEL TO THE RIGHT: The picture of the Virgin and saints is by Jacopo Chimenti called Empoli (of Empoli, b. 1554 d. 1646), the frescoes by M. Rosselli (of Florence, b. 1578 d. 1650), in the third chapel the frescoe of the vaulting is by Baldassarre Franceschini called Volterrano. In the fourth chapel, the monument of Nespoli is by Bartolini, that of the engraver Garavaglia, by Nencini; in the fifth; monument of Orlando de' Medici is by Simone, pupil of Donatello, and the frescoes of the ceiling by Ulivelli. In the right transept is a *Pietà* by B. Bandinelli. Ascending the steps leading to the Tribune we find the mausoleum of Donato dell'Antella, by Foggini. The statue of St. Paul is by the same artist. The design of the tribune that contains the choir is by L. B. Alberti. The dome was painted by Volterano. The choir is by Silvani, the bass-relief of the high-altar is by Thorwaldsen. Second chapel to the right. *Marriage of St. Catherine* by Giovanni Biliverti (of Florence, b. 1576 d. 1644), the angels on the vaulting by Vignali. Fifth chapel: Constructed at the expense and from the design of Gian Bologna, as were too his tomb, crucifix, and bass-reliefs. The tomb was painted by Poccetti. Sixth: *The Resurrection* is by Angelo Bronzino (of Florence, b. 1502 d. 1572). The Madonna enthroned is of the School of Perugino. Ninth: *Nativity of the Virgin*, by Aless. Allori. The four small pictures represent as many deeds of S. Manetto dell' Antella, the higher one to the right is by Ligozzi, the other by Crist. Allori; higher one to the left, is by Aless. Allori, the lower one by Passignano. Before descending the stairs we notice the statue of St. Peter by Silvani and the mausoleum of Mons. Angiolo Marzi-Medici by Francesco da S. Gallo.

Descending the stairs we reach the first chapel past the organ in which is a beautiful painting, *the Assumption*, attributed to Pietro Perugino. In the third chapel are the *Last judgment*, a copy of Michael Angelo's by Bronzino, and fresco by the same Bronzino. Fourth chapel: architecture is by Foggini, the statues of *Thought* and *Maritime Fortune* are by G. Piamontini, those of *Fidelity* and *Navigation* by Anderlozzi, *St. Dominic* by Marcellini and *St. Francis* by Cateni; the bronze medallions are by Soldani Benzi.

The chapel of the Annunziata is rich in marbles, and the altar resplendent with silver and precious stones. The design of the chapel is by M. Michelozzi (1448). The proportions of the chapel were spoiled by the addition of the pavilion in the XVII century. The image of the Virgin so greatly venerated is, according to Vasari, by Pietro Cavallini, but popular tradition attributes it to the angels. The beautiful head of the Christ on the little door of the tabernacle of the Host is by Andrea del Sarto. The chapel used as a choir is all decorated with marble mosaics, and here is observed a wooden crucifix by A. da S. Gallo. By the door facing the door of the sacristy we enter the cloister. The architecture is by Cronaca and Baglioni. The frescoes are by Poccetti, A. Mascagni, Matteo Rosselli, and Ventura Salimbeni (1542-1650). But what is most beautiful and the greatest attraction of this cloister is the celebrated Madonna, called the *Madonna del Sacco* by Andrea del Sarto (1525), placed over the door leading into the church.

From the cloister we enter St. Luke's chapel which belongs to the Academy of Fine Arts, and in which we observe: *St. Luke* by Vasari, the *Trinity* by A. Bronzino, with various other objects of art. The terra-cotta statues are by Montorsoli, Cammillani, etc.

Leaving the church we will go into the next street on our left to give a glance at the

**Palazzo Capponi** (v. Gino Capponi 28 - H 4). This edifice of imposing lines and barocco style was built in 1704 from the design of Fontana. Within are fine and spacious halls

sumptuously decorated throughout with stuccoes, and pictures. On the facade of this palace is noticed the

**Tablet to Giuseppe Giusti** (v. Gino Capponi 28 - H 4). In this palace the satirical and genial poet of Mosummano breathed his last. A little farther is the

**Tablet to Andrea del Sarto** (v. Gino Capponi 24 - H 4). Here in 1531 the great Florentine painter, the painter whose art and skill were perfect, rendered his soul to God.

Returning to the p. della SS. Annunziata, on the east side we find the famous

**Hospital di S. Maria degli Innocenti** (Foundling Hospital) (p. della SS. Annunziata 9 - H 4). The purpose of this pious institute is to receive the illegitimate children of Florence and the whole province. A school of Obstetrics and a room for vaccination have been added. It was founded in 1421. The architecture of the portico is by Filippo Brunellesco, and that of the rest of the edifice by his pupil Francesco della Luna. The fine medallions in glazed terra-cotta that are seen between the arches of the porticoe are by Andrea della Robbia. The frescoes of the ceiling of the portico are by Bernardino Barbatelli called il Poccetti (of Florence, b. 1542 d. 1612). In the church on the high-altar is to be admired the *Adoration of the Magi*, by Domenico di Tommaso Bigordi called il Ghirlandaio (of Florence, b. 1449 d. 1494). This marvellous work by Bigordi, perhaps to be considered his masterpiece, is dated 1488. In the private tribune is a *Coronation of the Virgin* by Neri di Bicci (of Florence, b. 1419 d. 1491). In the office of the guardaroba there is a head of Christ attributed to Mino da Fiesole. In the court there is a lunette containing a bass-relief by Luca della Robbia; it represents the *Annunciation*. The hospital also possesses a small picture gallery, but not of great value. The most important is No. 53 the *Holy Family* by Piero di Cosimo, considered the masterpiece of this painter.

Now taking the neighbouring via dei Fibbiai we reach the one called degli Alfani in which, worthy of a visit is situated the

**Palazzo della Porta** (v. degli Alfani 50-H 5). This charming edifice was built in 1567 after the design of Bartolommeo Ammannati. Returning now as far as the p. della SS. Annunziata we will enter the street facing the monument. Immediately to our right we see the stupendous

**Palazzo Gatti Budini, formerly Ricci Riccardi** (v. dei Servi 15-G 5). This splendid construction of the XVI century, is built of stone and bricks in the Siennese style. It is rich in fine mouldings and beautiful ornaments, and altogether presents a harmonious, elegant, and imposing appearance. The artist of this jewel of architecture was Bartolommeo Ammannati, who built it in 1550. It seems however that Giamologna and Giuliano di Baccio d'Agnolo also worked upon it. It has been recently restored. A little farther, still to the right, we find the

**Palazzo Boutourline** (v. dei Servi 15-G 5). This fine edifice was built in 1550 from the design of Baccio d'Agnolo. The paintings are modern and not very valuable. We should not fail to observe the beautiful ground-floor windows of the building on the opposite side of the way bearing the number 10. A little beyond is the

**Tablet to Benedetto da Maiano** (v. dei Servi 8<sup>2</sup>-G 5). Here the great and courteous sculptor modestly kept his shops to the glory of art and the honour of his country. On the next building is seen the

**Tablet to Iacopo Chimenti called Empoli** (via dei Servi 6-G 5). Here the celebrated painter of Empoli of the XVI century had his studio.

The palazzo Naldini Niccolini, at number 2<sup>2</sup> claims a passing attention. Now turning to our left into the neighbouring v. dei Pucci we see the

**Palazzo Pucci** (via of the same name, 4-G 5). Fine large construction of the XVII century. Opposite we notice the Palazzo Piccolellis, bearing the number 1. At the corner on the left hand where this street meets the v. Ricasoli there is a

**Tabernacle called delle Cinque lampade** (of the five lamps). (v. Ricasoli, corner of v. dei Pucci). There are two Madonnas



and Child, one by Buffalmacco (Florentine), the other by Fra Filippo Lippi (of Florence, b. 1412 d. 1469). These images, on account of a most stupid idea of the devoted, are always covered. Having continued quite through the v. dei Pucci we find ourselves again at the junction of v. Cavour and v. dei Martelli. Here is situated the

**Church of St. Giovannino degli Scolopi** (v. dei Martelli 11<sup>2</sup>-F 5). It was restored towards the close of the XVI century. The facade is entirely modern. The frescoes between the pilasters within the church representing the life of Christ, are by Passignano, Barbieri, Bronzino, Santi di Tito, Corradi, and Ligozzi. The paintings are by Allori, Corradi, Dandini, Puglieschi, etc.

**Excursion.** By taking the tram in via dei Pecori (F 6) near the p. del Duomo we shall visit the large and industrial district of Sesto, admiring as we go, the fine route full of life, and lined with dwellings and fertile fields.

**Evening Amusements.** See the first day.

## SIXTH DAY (MORNING).

**General Programme.** We shall visit to-day all the places of interest contained within the polygonal area enclosed by the v. dei Servi (G 5), p. della SS. Annunziata (H 4), v. Gino Capponi (H 4), the avenue Principe Amedeo (I 4), avenue Principe Eugenio (I 5), p. Beccaria (L 6), the avenue Carlo Alberto (I 7), lung'Arno della Zecca Vecchia (H 7), via dei Benci (G 7), v. Giuseppe Verdi (H 6), v. S. Egidio (H 6) and v. Bufalini (G 5).

**Programme.** We shall visit the places of interest in the polygonal area enclosed between the v. Bufalini (G 5), piazza di S. Maria Nuova (G 5), v. S. Egidio (H 6), v. Pietrapiana (H 6), borgo la Croce (I 6), p. Beccaria (L 6), avenue Principe Eugenio (I 6), the avenue Principe Amedeo (I 4), v. Gino Capponi (H 4), p. della SS. Annunziata (H 5) and via dei Servi (G 5).

**Via Bufalini** (G 5). Small but elegant street that branching off from the p. di S. Maria Nuova, runs to the via dei Servi. It is bordered by large houses of fine aspect, amongst which we should observe those bearing the numbers 6 and 7. At the last house but one is seen a

**Tablet to Maurizio Bufalini** (via of the same name - G 5). Here the illustrious doctor and elegant writer dwelt and died. On the next building is another tablet.

**Tablet to Lorenzo Ghiberti** (v. Bufalini 1 - G 5). Here the famous sculptor cast the beautiful doors of the baptistery. From v. Bufalini we enter the

**Piazza di S. Maria Nuova** (G 5). This piazza is occupied on three sides by the Hospital of S. Maria Nuova. The large porticoe is the work of Buontalenti (1574-1612), the busts upon the architrave are of *Cosimo II* by Caccini, *Ferdinando II* by Cennini, *Cosimo III* by Marcellini, and *Gian Gastone* by Montanti. Under the loggia are two beautiful frescoes one on each side of the central door. That to the left is by Bicci di Lorenzo (of Florence, b. 1350 d. 1427) and represents the consecration of the church of St. Egidio by Pope Martino V, and the cardinal Antonio di Bologna. That to the right is by Andrea di Giusto. The very fine terra-cotta above the door, represents the *Coronation of the Virgin*, and is by Neri di Bicci (of Florence, b. 1419 d. 1491). On the architrave of the door to the left side of the porticoe is a medallion by the hand of Donatello. The *Annunciation* on the wall of the left wing of the porticoe is by T. Zuccheri. The central door decorated on each side by frescoes leads to the

**Church of S. Egidio** (p. di S. Maria Nuova - G 5). This ancient little church was built by Bicci di Lorenzo in 1419, but was spoiled in 1600 when it was almost entirely rebuilt. In the interior on the right the tomb of Folco Portinari is seen, and to the left a marble tabernacle with bronze clasps by Lorenzo Ghiberti. In the choir is a Crucifix attributed to Andrea del Castagno. The door next to the church leads to the

**Hospital of S. Maria Nuova** (p. of the same name - G 5). This is the oldest and largest hospital in Florence having been founded in 1288 by Folco Portinari the father of the famous Beatrice of Dante. Nearly all the hospitals of the city depend upon this chief hospital. It contains 1800 beds. A physiological and pathological cabinet are connected with the hospital, as well as a library founded in 1679 by Mariani which includes the manuscripts of Cresci and Ammirato. The schools form part of the Istituto di Studi Superiori. In the interior are to be noticed, a fine frescoe by Giovanni da San Giovanni (of S. Giovanni of Val d' Arno, b. 1590 d. 1636) representing *Charity*, the sepulchral slab of Monna Tessa the servant of Folco Portinari and to whose inspiration the hospital owes its origin, and the monument of Count Galli-Tassi, patron of the hospital. At the end of the principal court (architecture of the XIV century), and in the middle of a garden there is a frescoe by Aless. Allori (Florentine, b. 1535 d. 1607) representing the *Samaritan*.

Leaving the hospital, we take the via S. Egidio keeping to the left till we reach the first corner which we turn to find ourselves in the street in which is situated the

**Tablet to Giuseppe Verdi** (v. della Pergola 12 - H 5). In the theatre here, called the Pergola, the great musician rendered his opera *Macbeth* for the first time.

On the opposite side of the street and a little farther along is the

**Tablet to Benvenuto Cellini** (v. della Pergola 59 - H 5). Here the famous goldsmith and engraver cast his admirable *Perseus* that stands so well under the loggia dell' Orcagna. So retracing our steps we take the v. S. Egidio, cross the v. Giuseppe Verdi, and enter the v. Pietrapiana where on our left is situated the

**Palazzo Elaguine** (v. Pietrapiana 32 - H 6), a fine construction of the XVII century. From this street we pass into the p. S. Ambrogio in which we see the

**Church of S. Ambrogio** (p. of the same name - I 6). It was founded in the IX century and rebuilt in the XVIII by Fog-

gini. The facade was constructed in 1888. In the interior to the left is seen the *Martyrdom of St. Sebastian*, a fresco of the Florentine School of the XV century. In the third chapel is an admirable *Annunciation* by Cosimo Rosselli (of Florence b. 1438 d. 1507). In the chapel to the right of the high altar figures a fine high-relief by the same artist, a fresco representing the *Procession of the miraculous chalice*. In the same chapel there is a very fine tabernacle in marble by Mino da Fiesole. The high-altar is by Foggini. Two frescoes are seen over the two altars by the right wall; one is by Angnolo di Taddeo Gaddi (of Florence, b. 1343 d. 1396), representing the *Virgin enthroned*; the other is of the school of Giotto (XIV century) and represents the *Descent from the Cross*. In this church, as is indicated by a tablet placed on the wall to the right upon entering, are the tombs of the famous artists: Mino da Fiesole, sculptor; Andrea del Verrocchio, sculptor and painter; Simone del Pollaiuolo, called il Cronaca, sculptor, painter, and architect; Francesco Cranacci, painter.

Leaving the church and taking the via dei Pilastri facing us we turn the first corner to the right to visit the beautiful

**Jewish Synagogue** (v. Farini 10 - I 6). It is perhaps the grandest modern edifice of Florence, and the most beautiful synagogue in Europe. It was commenced on the 30<sup>th</sup> of June 1874, from the design of the architects Falcini, Treves, and Micheli. It is Moorish in style, richly and beautifully ornamented, and its light and elegant cupola rises high above the surrounding buildings.

Retracing our steps we will take the via borgo la Croce, by the side of the church of S. Ambrogio, as far as the

**Piazza Beccaria** (L. 6). This piazza circular in form, is surrounded by handsome buildings. In the centre stands the arch that was formerly the Porta alla Croce, erected in 1284. In the lunette looking towards the city there a fresco by Michele di Ridolfo di Domenico Bigordi called Ghirlandaio (of Florence, b. 1483 d. 1561) representing the Virgin and Child, St. John the Baptist, and St. Ambrose. Here we will take the tram that runs to Rovezzano, alighting in the v. di S. Salvi (fare 20 c.) in which is situated the

**Chiarugi Lunatic Asylum** (v. di S. Salvi 12 - O 7), a vast assemblage of edifices destined to lodge all the insane of the province, and in which with every attention and with the help of all the most modern discoveries in science they may be completely cured. By the side of this worthy establishment is the famous

**Cenacolo (Last Supper) of Andrea del Sarto** (v. di S. Salvi 12 - O 7. Open daily from 10 to 4. Entrance 25 c. Sundays free). A very beautiful fresco full of noble sentiment, of exquisite and natural design, representing the Last Supper. We will return by tram to the p. Beccaria and proceeding along the fine avenue that opens out on the north side we shall reach p. Donatello where is seen the

**Tablet to Niccolò Barabino** (p. Donatello 8 - I 4). Here the celebrated Genoese painter had his study and here he died. Almost next to this is the

**Tablet to Francesco Vineia** (p. Donatello 10 - I 4). Here the painter had his study and produced his greatest works (for description of the piazza see *Public Walks and Gardens* — Viali di Circonvallazione, page 22). Deviating a little from our programme we will take the via degli Artisti and turn to the left at the third corner to give a glance at the

**Tablet to Stefano Ussi** (v. Marsilio Ficino 2 - I 3). Here the celebrated painter of the *Expulsion of the Duke of Athens* long dwelt, and here in 1900, he died. Returned to p. Donatello, we will go by way of the neighbouring v. Alfieri into the p. d'Azeglio, a very fine place containing a large garden and surrounded by handsome villas. Keeping to our right we now turn the second corner to visit the

**Frescoes of Perugino** (via della Colonna 1 - F 5). Open daily from 10 to 4, entrance 25 c. Sundays free. These frescoes of Pietro Vannucci called il Perugino (of Città della Pieve, b. 1446 d. 1524) are very valuable works representing *The crucifixion with several saints*.

On the opposite side of the street and near the end rises the palazzo della Crocetta in which are established the

**Archæological Museum, the Etruscan Museum, the Gallery of the**

ARRAS AND ANCIENT TAPESTRY (v. della Colonna 24 - H 5. Open daily from 10 to 4. Entrance 1 lira. Sundays free).

This museum is of recent institution, and has been formed with the idea of collecting ancient objects scattered about in various places. The Egyptian and Etruscan museums have been transferred here. The museum was opened in 1883. In 1884 the Gallery of the Arras and Ancient Tapestry formerly occupying the first floor was also united with the museum. We shall limit ourselves to indicating what will probably be of most interest to the public.

**The Egyptian Museum.** This splendid collection was formed by Rossellini during the Franco-Tuscan expedition to Egypt (1828-29) and has since been largely augmented.

**FIRST ROOM (Hall of the Gods).** Military and religious standards. 117, fragment of a statue of a cow suckling a Pharaoh (1500 B. C.). In the glass case an important collection of idols, scarabei, and amulets.

**SECOND ROOM (Hall of Inscriptions).** 14, a woman baking funeral bread (about 3500 B. C.). Two headless statues in granite. A great number of statues, inscriptions, bass-reliefs, and other objects of much importance.

**THIRD ROOM (Hall of Mummies).** Papyrus, mummies, vases used to contain the entrails of embalmed bodies, sarcophagi and other funeral objects.

**FOURTH ROOM (Hall of Sarcophagi).** Very fine collection of sarcophagi in an excellent state of preservation.

**FIFTH ROOM (Hall of Alexandrian and Cypriot antiquities).** Vases, sarcophagi masks, a portrait of a woman painted on wood, and various other objects. The Alexandrian Section (the objects in the centre of the room and in the first three glass cases) represents the last transition in Egyptian civilization towards the beginning of the Christian Era. The last three cases (Cypriot section) show the influence of the different Eastern civilizations upon the art of the island of Cyprus.

**SIXTH ROOM (Hall of Vases).** The first case contains vases coming from the tombs of Memphis and Thebes, and which may be considered as the most ancient specimens of ceramic art. Some of the alabaster vases amongst the rich

collection contained in the third case date back beyond 3000 B. C.

**SEVENTH ROOM** (Hall of Furniture etc.). Ancient war-chariot, unique object found in a tomb at Thebes (1400 B. C.), furniture, utensils, jewelry, stuffs, toilet articles, etc.

**Etruscan Museum.** Formed from the collection of Etruscan antiquities formerly in the Uffizi Gallery, and enriched by a collection of objects in terra-cotta found in Thessaly and presented to the Museum by Sig. S. Fernandez, by the Galluzzi and Bucelli museums, and many other acquisitions, and the objects discovered in the present excavations.

The first two rooms contain a very important collection of pre-historic vases and black Etruscan vases, found for the most part in the tombs of Etruria.

**GALLERY OF PAINTED VASES.** Rich and very precious collection. One of the most remarkable objects is an amphora with volutes, known as the Francois vase from the name of the discoverer, or as the Palaeus vase, from the various scenes that are painted on it, the principal one representing the Gods in procession on their way to the house of Palaeus to celebrate his wedding. Also to be observed are, the Tyrrhene amphora, with combats, games, etc. a Sicilian vase with the battle of the Centaurs and Lapithae, and others upon which are represented the Calydonian wild boar hunt, Hercules, Hercules and Pallas, Ariadne, the return of Theseus, etc.

**HALL OF BRONZES AND IVORIES.** The most worthy objects in the first room are: several helmets and a complete suit of armour (very rare), articles found in the tomb of a woman, various utensils, vessels, etc. In the second room are seen: the celebrated *Chimera*, discovered near Arezzo, one of the most remarkable objects of this valuable collection; the *Orator*, a celebrated statue found at Sanguinetto near the Trasimene lake, and dedicated to Aulus Metellus, according to the Etruscan inscription on the hem of the mantle; a mutilated statue of *Minerva* found near Arezzo. In the cases we notice: a fine head, life-size, a man restraining a horse, a small figured bucket. Besides these there are many other

bronzes of great value, a large number of statuettes, mirrors, etc.

**SIXTH ROOM.** This contains a very precious collection of jewelry, cameos, gems, Etruscan coins and Phœnician and Roman glass-ware found in Etruria, the arrangement of which is not yet completed.

In two other rooms sarcophagi and urns are disposed, In the first room the sarcophagus in painted terra-cotta with a female figure representing the cover should especially be noticed; it was found at Martinella near Chiusi in 1877; and in the second room the painted alabaster sarcophagus of Corneto with figures representing the battle of the Greeks and Amazons, two more sarcophagi with figures on the cover, a cinerary statue, two alabaster urns etc.

The valuable Etruscan collection presented to the city by the Baron de Vagnonville is contained in a side room that is however closed.

**VETULONIA ROOM** (ground floor). This room contains the objects discovered in the excavations at Vetulonia (in the district of Castiglione della Pescaia in the province of Grosseto) and more especially in the rich collection of articles found in a most interesting tomb called the tomb of the Leader, discovered in 1886 by Cav. Isidoro Falchi, discoverer of Vetulonia. There is too a collection of Vetulonian coins and objects found in the tombs made in wells at Poggio alle Guardie, dug up between 1884 and 1889, etc.

**Gallery of the Arras and Ancient Tapestry.** This gallery, the first of its kind in Italy was opened to the public in 1884.

**ANCIENT TAPESTRIES.** The first five rooms contain a fine collection of about 1000 patterns of woven stuffs of various and rich designs. dating from the XIV century to the present day, including an altar-cloth by Iacopo Campi made in 1342, stoles, chasubles, sacerdotal cloaks, and other sacred articles and vestments of great value as well as male and female costumes of the XVII and XVIII centuries.

**ARRAS.** The gallery possesses a collection of about 600 arras out of which 124 have been selected for public exhi-



bition. The most remarkable are as follows: *The story of David and Bathsheba*, nos. 60 to 65, of German manufacture and probably the most ancient in the collection; many arras of Flemish manufacture the finest among which is no. 66, and of which the design is attributed to Van der Veyden; among those of more recent date are the four nos. 53 to 56 attributed to Bernardo Van Orley; several Gobelins, more especially to be noted the six; nos. 75 to 80, representing the *Story of Esther*, woven by Andran and designed by De Troy; nos. 81 to 86, *Children gardening*, by unknown artists; no. 51, executed by Sovet from the design of Coypel, etc. But the richness of the gallery lies in the arras of Florentine manufacture of which we can trace the history. This manufacture was established by Cosimo I, who in 1545 invited a number of Flemish artists to repair to Florence, chief amongst them Niccolò Karcher and Gio. Vander Roost. It lasted until 1737 in which year the Medicean dynasty coming to an end, Francesco of Lorraine, the new Grand-Duke, ordered it to be closed. The most distinguished painters of the time made the designs for these arras; Bronzino, nos. 122, 123 etc.; Cecchin Salviati, nos. 111, 118 to 120; Bacchiacca, nos. 13 to 23; Al. Allori, nos. 26, 28, 33 etc.; Cigoli, nos. 32, 112, 116. Among the arras of more recent times should be noticed nos. 39 to 43 by unknown designers; 57 designed by G. Grisoni, 58 designed by V. Meucci and representing the *Fall of Phaeton*, the last work of the Florentine Manufactory closed in 1737 when the reign of the Medici ceased.

Leaving the museum let us return the way we came as far as the second street on our right into which we turn to glance at the

**Tablet to Luigi Sabatelli** (v. di Pinti 78 - H 5). Here the celebrated painter of the beginning of the XIV century was born. A little farther along, on the opposite side of the street is the

**Tablet to Lorenzo Bartolini** (v. di Pinti 79 - H 5). Here in the second half of the XIX century the great sculptor breathed his last. Returning we find on our left a little distance away the

**Palazzo Panciatichi** (v. di Pintl 62 - I 5). It was built in 1490 and inhabited by Giuliano and Antonio da Sangallo. In 1603 it was enlarged by Silvani. Still further along and worthy of a visit is the ancient

**Church of S. Maria Maddalena dei Pazzi** (v. di Pinti 56<sup>2</sup> - H 5). It was begun by Brunelleschi and finished by Giuliano da S. Gallo who built the cloister (1479).

In the entrance are two frescoes by And. del Sarto. Over the door of the church, fresco by Poccetti, *St. Mary Magdalene*. At the two extremities of the porticoe, fresco by Giovanni da S. Giovanni. In the interior: *Jesus in the Garden*, by Santi di Tito; *St. Ignatius and St. Roch* by Raffaellino del Garbo; the *Madonna, Jesus and saints* by Puligo; *Coronation of the Virgin* by Cosimo Rosselli.

Not far away and at the corner of this street and the v. degli Alfani is situated a

**Tabernacle of the School of Giotto** (v. degli Alfani, corner of v. di Pinti - H 5). It represents the *Virgin with the Divine Son and various saints*. This tabernacle is also known by the name of Cafaggio, a very ancient name given to the corner that it occupies.

**Excursion.** Proceeding along the v. di Pinti thence following the neighbouring v. dell'Orivolo we come out upon the p. del Duomo. Here we may take the tram that runs to Fiesole, asking for tickets for S. Gervasio (20 c.). Upon arriving we follow the via lungo l'Affrico, that running pleasantly along the right bank of the little stream leads us to the Settignano barrier. Here by paying 10 c. we may return by tram to the p. del Duomo.

**Evening Amusements** (See the first day).

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## SIXTH DAY (AFTERNOON AND EVENING).

We shall visit all the places of interest comprised within the polygonal area enclosed by the v. dei Benci (G 7), via Giuseppe Verdi formerly del Fosso (H 6), v. Pietrapiana

(H 6), p. S. Ambrogio (I 6), borgo la Croce (I 6), p. Baccaria (L 6), the avenue Carlo Alberto (L 7), lung'Arno della Zecca (I 8), lung'Arno delle Grazie (G 7). We at once remark the fine

**Prospect** that is enjoyed standing at the corner of v. dei Benci and the lung'Arno della Borsa (G 7).

**Via dei Benci** (G 7). This extends from the ponte alle Grazie to the p. S. Croce. It is lined with edifices of fine appearance almost all of which maintain in one way or another their ancient character. Immediately to our left rises the

**Palazzo Alberti** (v. dei Benci 1 - G 7). On the site of this edifice formerly stood the houses belonging to the famous architect Leon Battista Alberti. They were pulled down in 1849. Close by rises the

**Palazzo Bardi Sezzelli** (v. dei Benci 3 - G 7). Ancient construction of the XV century. It is in a good state of preservation, especially the interior in which there is a fine court. Facing this palace is another, bearing the number 6, in the court of which are some fine doors of good proportions and ornamented with excellent bass-reliefs. At this point the street widens into a kind of small piazza (anciently called di S. Iacopo tra' Fossi) very characteristic on account of its irregular form and the stamp of antiquity borne by the edifices that surround it. Let us leave the v. dei Benci in order to go for a moment into

**Borgo S. Croce** (G 7). This is a most interesting street as it is little changed from its original aspect. In the edifices that line its sides we still discover the general outlines of the ancient construction. The palaces numbered 6, 8, 10 and 19 have indeed almost entirely escaped modern disfiguration. Returning along the v. dei Benci and keeping to the left we take the first corner to glance for a moment at the characteristic little piazza dei Peruzzi, and to notice in the contiguous v. dei Rustici, the

**Palazzo Rossi** (v. dei Rustici 4 - G 7), a fine construction of the XVI century. Retracing our steps into the v. dei Benci

we remark the small palazzo Fossi, bearing the number 20. From v. dei Benci we enter the

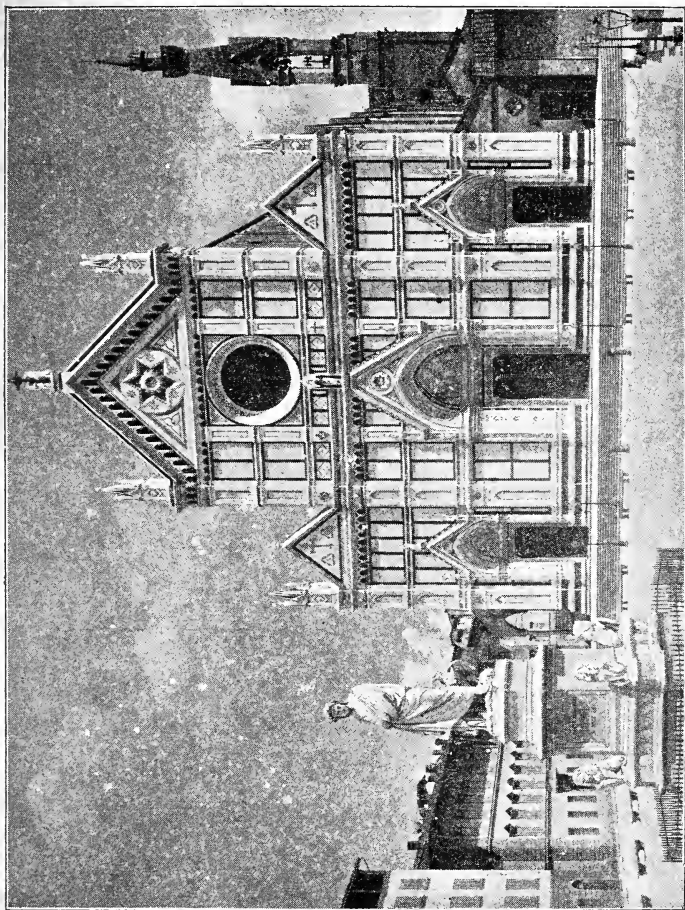
**Piazza S. Croce** (H 7). This locality celebrated in Florentine history on account of the popular gatherings held here, is rectangular in form, and with the edifices that surround it forms a very pleasing prospect. The edifice that rises on our left and used as a school is the

**Palazzetto Agostini della Seta** (p. S. Croce 1 - H 7). It is a fine XVI century construction entirely of stone, and is attributed to Baccio d'Agnolo. A very pretty fountain stands in front of the palace. In the centre of the piazza rises the

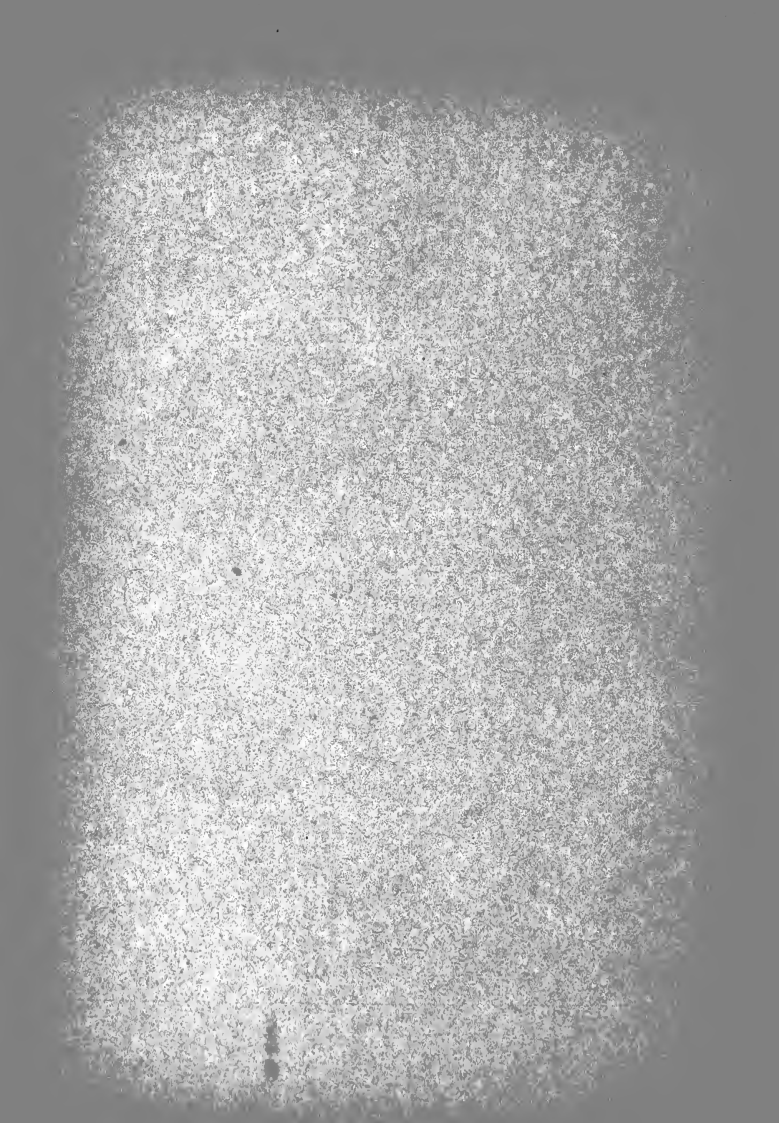
**Monument to Dante Alighieri** (p. S. Croce - H 7). This statue, the moderately good work of Pazzi, was unveiled on the 14<sup>th</sup> May 1865. The small palace on our right numbered 23 bears upon the facade some good paintings by Giovanni Mannozi, called Giovanni da S. Giovanni (of Florence, b. 1590 d. 1636). Opposite us and behind Dante's monument majestically rises the famous building of the

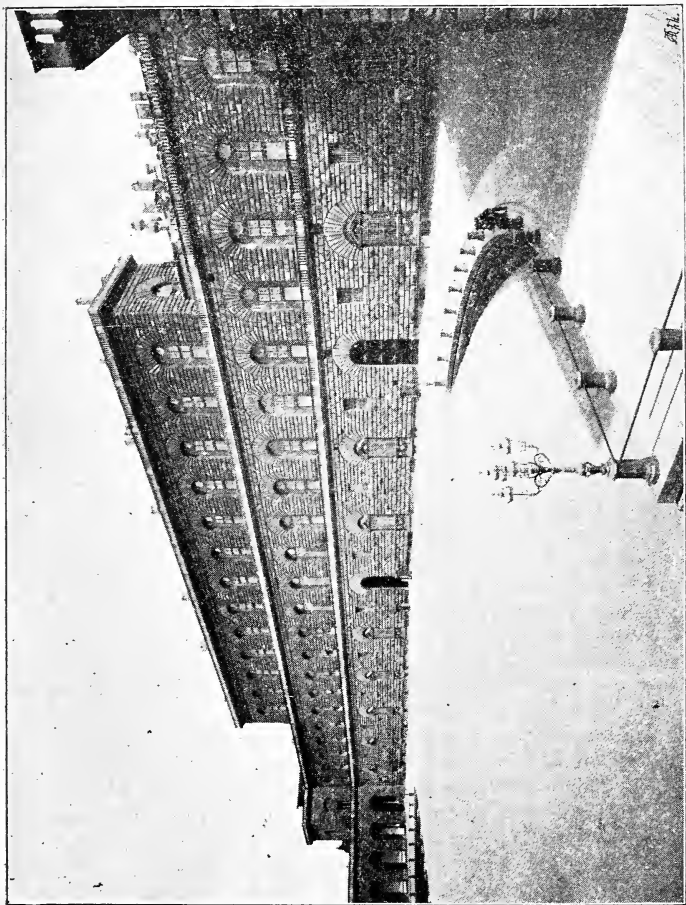
**Church of S. Croce** (p. of the same name - H 7). This church well-called the Italian Pantheon on account of the grand store of monuments to the most celebrated artists, scientists, and men of letters, was designed by that great genius who erected the dome of the cathedral, Arnolfo di Cambio da Colle (1295). It was restored in the XVI century, and Vasari added the altars of the aisles. These altars although beautiful in themselves do not harmonize with the rest of the church, being of a different kind of architecture. The marble facade of which the first stone was laid by Pius IX on the 22<sup>nd</sup> August 1857 was built by the architect Matas. The campanile was erected in 1817 by Cav. Baccani. The external loggia on the north side was reopened in 1885. The church is built in the form of a Latin cross, and is 116 m. long by 89 wide. It is imposing in style and lighted by very fine stained-glass windows, and is sustained by octagonal columns of gothic construction.

The bass-reliefs over the door are as follows: principal door the *Elevation of the Cross*, and above the *Madonna Ad-*

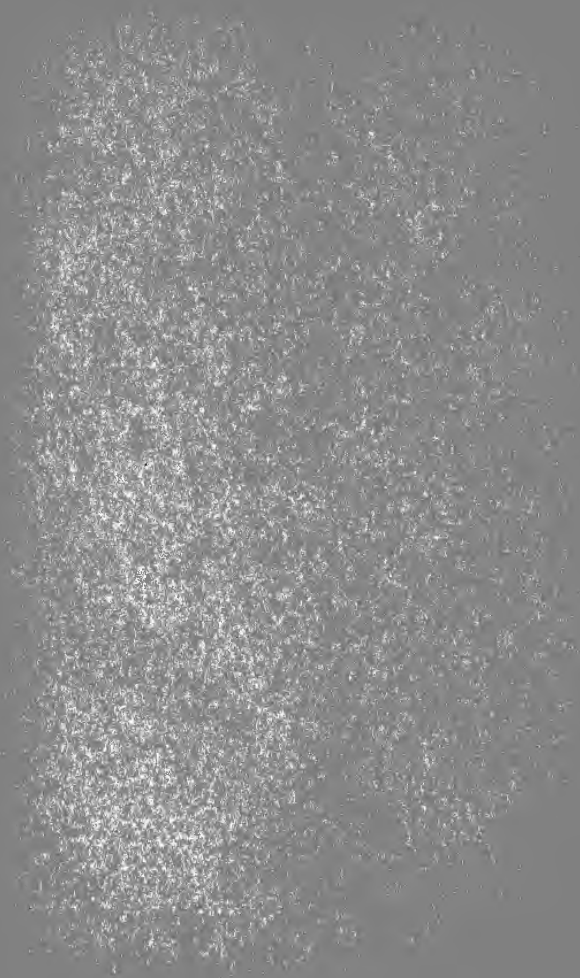


S. CROCE





PALAZZO PITTÌ





*dolorata* by the celebrated sculptor Giovanni Duprè. On the side door the *Invention of the Cross* by Sarrocchi, and the *Vision of Constantine* by Emilio Zocchi.

INTERIOR. Over the principal door: bronze statue of *St. Louis* by Donatello, to the right monument to G. B. Niccolini, mediocre work by Fedi (1883), to the left a monument to Gino Capponi, very fine work by Bortone (1884). Right aisle, cenotaph of Manin. Monument of Michael Angelo with statues of *Painting* by G. B. Lorenzi, *Sculpture* by Cioli, and *Architecture* by Gio. dell'Opera, and the portrait of Michael Angelo by Lorenzi. On the pilaster facing this monument there is a very fine bass-relief by Rossellino representing the Madonna. The altar painting, *Christ bearing his cross*, is by Vasari. Monument of Dante, a modern work by Ricci. Monument of Alfieri, by Canova. The pulpit against the column opposite is a valuable masterpiece by Benedetto da Maiano. The bass-reliefs represent the approbation of the Franciscan Order, the destruction of the books, the wounds and death of St. Francis, and the death of several Franciscans. The statuettes represent *Faith, Hope, Charity, Force, and Justice*. The monument of Machiavelli is by Innocenzo Spinazzi. The frescoes of *St. Francis* and *St. John the Baptist* is by A. del Castagno. A marvellous *Annunciation* in stone, by Donatello.

Monument to Giovacchino Rossini by Giuseppe Cassioli (1901). Monument of Leonardo Bruni, a famous work by B. Rossellino; the Virgin above is by A. Verrocchio. The tomb of Pier Antonio Micheli and the Mausoleum of prof. Leopoldo Nobili are by Leopoldo Veneziani. The bass-relief of the latter is by Pozzi. Before the column of the principal aisle there is a monument to Vincenzo Alberti by Santarelli. Turning to the right we see the monument of Neri Corsini by Fantacchiotti (1869).

CASTELLANI CHAPEL, or CHAPEL OF THE HOLY SACRAMENT. The beautiful frescoes on the walls and ceiling are attributed to Angelo Gaddi (of Florence, b. 1343 d. 1396), and to Gherardo Starnina (of Florence, b. 1354 d. 1408). The crucifixion on the altar is of the school of Giotto, the two statues of saints by Della Robbia. Ancient tomb of a Castellani, mauso-

leum of the Counts of Albany, by Giovannozzi; the angels and the bass-reliefs are by Santarelli.

BARONCELLI CHAPEL. To the right upon entering is noticed a pretty Gothic tabernacle of the XII century. The ceiling, the wall to the left and the one opposite are covered with fine paintings by Taddeo Gaddi (of Florence, b. 1300 d. 1366). The frescoe on the other wall is by Bastiano Mainardi, pupil of Ghirlandaio (of S. Gimignano, d. 1515). The *Dead Christ* over the altar is the mediocre work of Bandinelli. The *Virgin with the Infant* is by V. Danti. The door, the corridor, and the chapel called del *Noviziato* are by Michelozzi. In the corridor over the door of the church is a frescoe by Pontormo (?). There are several modern tombs in this corridor among which is that of the sculptor Bartolini by Romanelli.

DEL NOVIZIATO or DEI MEDICI CHAPEL. On the altar is a Madonna surrounded by angels and saints, a fine work by Della Robbia, there are several valuable paintings of the XV century, a tabernacle by Mino da Fiesole and a *Coronation of the Virgin with choirs of angels and saints*, a beautiful and authentic painting by Giotto.

SACRISTY. On the right wall fine paintings attributed to Niccolò di Pietro Gerini (of Florence, b. 1415) representing scenes from the Passion. On the left wall a Christ on the Cross, a painting on wood by Margheritone di Arezzo (b. 1236 d. 1313), and several frescoes representing *Episodes in the life of St. Giovanni Gualberto* by Andrea di Cione Orcagna (XIV century). The Sacristy besides possesses rich choral books of 1300 and 1400 with precious miniatures, reliquaries of the same epoch etc. The Rinuccini chapel (separated from the sacristy by a grating) is decorated with frescoes att. to Gio. da Milano, and by a picture placed over the altar, att. to Taddeo Gaddi (of Florence, b. 1300 d. 1366).

Returning to the church, we find in the first chapel to the right two frescoes of the School of Giotto, and the *Assumption* by C. Allori (of Florence, b. 1577 d. 1621). In the second: the *Invention of the cross* by Biliverti, to the right *St. Francis* by Passignano, to the left by Rosselli.

The paintings on the ceiling are by Giovanni da S. Giovanni. In the third chapel, monument to Princess Charlotte Buonaparte, sculptured by Bartolini, the *Assumption* by Bezzuoli. In the fourth, a painting by Andrea del Sarto, several paintings by Giotto that have been discovered and restored (1842-1860). In the fifth chapel a tabernacle containing a portrait of *St. Francis*, att. to Cimabue or Margaritone: other valuable paintings by Giotto discovered in 1853. On the pilaster of this chapel and the corresponding one beyond the high-altar are two bronze tablets with names of the Tuscans who died in the struggle for Italian Independence (1848) on the fields of Curtatone and Montanara. The high-altar was reconstructed in 1869 after the ancient style. The paintings above are of the school of Giotto, the modern frescoes of the front of the altar and those of the choir are by Agnolo di Taddeo Gaddi (of Florence, b. 1343 d. 1396). In the first chapel beyond the high-altar there are modern frescoes by G. Martellini. In the third, dedicated to St. Anthony of Padua, frescoes and modern paintings by L. Sabatelli and his sons. In the fourth, frescoes by Bernardo Daddi (of Arezzo, d. 1348) and sculptures of the School of L. Della Robbia. In the fifth, frescoes by Giotto di Stefano called il Giotto (of Florence, b. 1324 d. 1368), the *Annunciation*, of the School of Vasari.

On leaving this chapel we observe two interesting frescoes by Maso di Banco.

NICCOLINI CHAPEL (enclosed by a grating). Designed by G. A. Dosio, frescoes of the ceiling by Volterrano, the *Assumption* and the *Coronation* by Allori, the statues and the monuments by Francavilla.

BARDI CHAPEL next to the preceeding. The *Madonna with Child Jesus* of the School of Giotto. In the tabernacle of the altar is preserved a *Christ* sculptured in wood by Donatello, celebrated in the history of art. In the next chapel, altar picture by Ligozzi, and the mausoleum of the Counts Zamoyska, by Bartolini. Leaving this chapel, we see the monument of Cherubini, by Fantacchiotti (1869). Before the column in the principal aisle is the monument of Leon Battista

Alberti by Bartolini. Left aisle. Monument of Raffaello Morghen, by Fantacchiotti. Altar painting by Vasari. Mausoleum of Carlo Marsuppini, admirable work of Desiderio da Settignano. Sarcophagus of Fossombroni by Bartolini. Cenotaph of Donatello (modern). A painting by Vasari and an altar by G. Stradano. On the pilaster a *Pietà* by Angiolo Bronzino. Two paintings by Santi di Tito. Monument of Galileo, a work of the period of decadence in art. The painting over the high-altar is by Naldini.

**CLOISTER.** Entrance by the side door in the right aisle. Within is the wonderful Pazzi chapel, called del Capitolo, the fine architecture of which is by Filippo Brunelleschi; ornaments and bass-reliefs in terra-cotta by Luca della Robbia. The statue in the centre of the cloister representing the *Creator* is by Bandinelli. In the ancient refectory a beautiful fresco att. to Giotto is to be admired, as well as many other valuable paintings collected here. Leaving the church we will stop for a moment on the steps to admire the

**Prospect** from this point of view, offered by the Palazzo Vecchio seen in the background of the Borgo dei Greci. Crossing the piazza and turning the last corner to our right into the via del Fosso, now v. Giuseppe Verdi we notice at No. 1 the palazzetto Medici. A little farther is the

**Tablet to Giacomo Leopardi** (v. Giuseppe Verdi, formerly del Fosso, 13 - H 6). Here the great but unfortunate poet lived for some time. Let us return on the opposite side of the street. In the neighbouring v. Borgalglegri are the

**Tablets to Cimabue and Lorenzo Ghiberti.** (v. Borgalglegri 83 and 89 - H 6). The great artists lived for some time in these houses. Returning again to v. Giuseppe Verdi we will continue along it as far as the first corner, where turning to the right we enter via Ghibellina. At No. 100 we notice a building that still distinctly bears the outlines of the XIV century style of architecture. A little farther rises the

**Palazzo Borghesi** (v. Ghibellina, 110 - H 6). Good construction of the beginning of the XIX century. The palace serves at the back as aristocratic residences, and the large

club well-known as the Casino Borghesi has its head quarters here, and every year splendid balls are given some of which have been honoured by the presence of the King and Queen. In the neighbouring v. dei Giraldi and on the right wall of this palace is to be seen the

**Tablet to Giovanni and Matteo Villani** (v. dei Giraldi - H 6). On the site of the present palace once stood the houses of the two famous Florentine historians. Standing at the corner we admire the fine

**Prospect** offered by the facade and campanile of the church of S. Maria a Badia and the palazzo pretorio or Bargello. Crossing the street and proceeding along as far as the second corner we see the

**Tabernacle of Giovanni Mannozi** called Giovanni da San Giovanni (v. del Mercatino di S. Piero, angolo di v. Ghibellina - G 6). It represents the *Holy Family*. Proceeding along the street we notice the fine palace numbered 5 that still bears the stamp of the XV century style of architecture. Arrived at the end of the via del Mercatino we enter a kind of small piazza in which to our right is seen the

**Tablet to Giovanni Duprè** (v. del Mercatino - H 6). Here the skilful modern sculptor modelled his famous Abel Dying, the statue now existing in the R. Palatine Gallery that made the artist so celebrated. Facing this building is the

**Church of S. Simone** (p. of the same name - G 6). On the first altar to the right upon entering the church, otherwise uninteresting, is seen a valuable painting representing St. Peter by an unknown artist. It bears the date 1308. Now proceeding along the neighbouring via dei Lavatori and v. Giuseppe Verdi we come again to the v. Ghibellina. The palaces numbered 77, 73, 67 are worthy of our observation. They are the Ciofi, Digerini Nuti and Guicciardini palaces. Between the first two is situated the house bearing the

**Tablet to Emilio de Fabris** (v. Ghibellina, 75 - H 6). Here the artist of the facade of S. Maria del Fiore died in 1883. Facing the palazzo Guicciardini is the

**Buonarroti Gallery** (v. Ghibellina, 64 - H 5). Open Daily except Sundays, from 10 to 4. Entrance 50 c. Mondays and Thursdays free.

The celebrated Michael Angelo bought this house for his nephew and heir Leonardo. Michael Angelo Buonarroti, called the giovane, descendant of the great artist, caused the most memorable scenes in the life of his illustrious to be painted here, and to further honour him he here gathered together a collection of objects of art, which the last of his family Cav. Cosimo Buonarroti bequeathed to the city. Over the entrance door is seen the bronze bust of Michael Angelo placed here on the occasion of the fourth centenary commemoration of the great artist, 1875. It was modelled by Caselli and cast by the brothers Galli, pupils of Papi.

**FIRST ROOM.** No. 1. Giuliano Bugiardini (of Florence, b. 1471 d. 1554). *Portrait of Michael Angelo*.

No. 5. Francesco Pesello called il Pesellino (of Florence, b. 1422 d. 1457). Three scenes from the life of S. Niccolò da Bari.

This work is of the finest, and at one time was kept in the Cavalcanti chapel in S. Croce.

No. 8. Della Robbia. Statue of *St. Jerome*.

Nos. 9 and 10. Greek art. Statues.

No. 11. Della Robbia. A woman with basket.

No. 12. Michael Angelo. Outline of a high-relief representing *The war between the Centaurs and Lapithae*.

N. 16. Giorgio Barbarelli called il Giorgione (Venetian, b. 1478 d. 1511). *The Death of Lucrece*.

**SECOND ROOM.** Contains a very important collection of Original drawings and sketches by Michael Angelo. Several studies for the paintings of the Sixtine chapel, among which is the sketch of the whole of the Last Judgment, should be especially observed, as well as the plans for the facade and the new sacristy of S. Lorenzo, these of the Laurentian library, the fortifications of Florence etc.

**THIRD ROOM (Gallery).** A. Novelli, 20, Statue of Michael Angelo. A. Fontebuoni, 21, Michael Angelo presenting himself to Julius II. G. Biliverti, 22, Michael Angelo refusing to go to Constantinople when called upon to do so. I. d'Empoli, 23, Michael Angelo presenting the designs for the facade of S. Lorenzo of Florence to Leo X. M. Rosselli, 24, Michael

Angelo directing the works of the fortifications at Florence. V. Marucelli, 25, the arrival of Michael Angelo at Venice. D. Pieratti, 26, statue, the contemplative life. Att. to Michael Angelo, 27, Mad. with Child and saints. D. Pieratti, 28, statue, the active life. F. Tarchiani, 29, Paul III in the studio of Michael Angelo. F. Boschi, 30, Michael Angelo presenting a model to Julius II. D. Passignano, 31, Michael Angelo presenting the model of the cupola of St. Peter's to Paul IV. C. Allori, 32, Michael Angelo in the act of poetic composition. C. Gamberucci, 33, Michael Angelo visited by Francesco dei Medici. I. Vignali, 34, Michael Angelo refusing the request of the ambassadors of Julius to go to Rome; 35, Michael Angelo before Charles V. M. Rosselli, 36, Michael Angelo's return to Florence. F. Furini, 37, Michael Angelo's mother falling from her horse; 38, Death of Michael Angelo. M. Rosselli, 39, Michael Angelo, writing, to the left *Prudence*. F. Furini, 40, Michael Angelo returning the money sent him by Paul III as the price of the model of the church of St. Peter's; 41, Michael Angelo with several Florentine noblemen.

The ceiling is decorated by 15 paintings as follows: F. Bianchi, 1, figure symbolising Genius. G. Buratti, 2, figure Toleration. G. da S. Giovanni, 3-13, winged children supporting garlands, symbol of the virtues of Michael Angelo. I. Vignali, 4, the Genius of Painting. G. B. Guidoni, 5, Christian piety. A. Ciampelli, 6, funeral of Michael Angelo. N. Ferrucci, 7, painters, sculptors and architects studying the works of Michael Angelo. S. Coccapini, 8, Michael Angelo crowned by the Arts of painting, sculpture, and poetry. F. Gurradi, 9, Fame raising Michael Angelo to Immortality. Tib. di Santi di Tito, 10, Leonardo Buonarroti causing the monument to be raised to his uncle in the church of S. Croce. A. Gentileschi, 11, figure, Inclination. Z. Rosi, 12, figure, Study. D. Pugliani, 14, figure, Moderation. G. B. Brazzè, 15, figure, Honour.

FOURTH ROOM. On the ceiling, God the Father by I. Vignali. The arms of the Buonarroti family and their relations. B. del Bianco, 42, 44, 45, 47, 49, 50, 51. Portraits of Michael

Angelo the elder, his father, Ludovic, and 13 other members of the family. D. Pugliani, 43, Buonarrroto di Simone with 14 of the Badia who were present at the abdication of the Duke of Athens. D. Pugliani, 46, Leonardo Buonarroti. P. da Cortona, 48, Buonarroti di Lodovico. A Commodi, 52, his own portrait. Unknown, 53, Sestilia Buonarroti. C. Allori, 54, vocation of B. Manetto dell'Antella; 55, three young nephews of Michael Angelo the younger. Unknown, 56, Buonarroti di Leonardo Buonarroti; 57, head of old man. I. Pontormo, 60, portrait of lady believed to be Vittoria Colonna; 61, portrait of a girl of the Buonarroti family.

STUDY. P. Uccello, 62, Narcissus at the fountain. Florentine unknown, 63, Madonna and Christ Jesus; 64, two sticks; 65, an ancient mirror of the Florentine style of the XVI century. Unknown Florentine of the XVI century, 66, Christ on the cross; 67, a two-edged sword presented to Michael Angelo in 1529.

CHAPEL. The frescoes on the ceiling are by M. Cinghelli. I. Vignali, 68-69 in the ten divisions of the walls, the saints and martyrs of Florence. A. Costoli, 70, bust of Rosa Grant Vendramin, wife of Cosimo Buonarroti. Att. to Michael Angelo, 71, a plaster model, the descent from the cross. Michael Angelo, 72, bass-relief in marble, Virgin with Child and three children. B. Calenzuoli, 73, Madonna and Child (work in wood) a copy from P. da Cortona; 74, a small casket of the XVI century. Gian Bologna, 75, bronze cast of No. 72; 76, a box by St. Agatha painted on silk. A. Costoli, 77, bust of Cav. Cosimo Buonarroti. Michael Angelo, 78, Holy Virgin and Child, terra-cotta model. G. Bologna, 79, bronze bust of Michael Angelo. U. Cambi, 80, Holy water basin.

LIBRARY. The ceiling is painted by F. Montelatici, called Cecco Bravo. Portraits of distinguished Italians especially Florentines, men of letters, physicists, botanists and philosophers, painted by M. Rosselli; Mathematicians and poets by Cecco Bravo; theologians by L. Ferroni. In the presses the archives of the Buonarroti family are preserved along with



many autographs of Michael Angelo. Three fac-similes of his letters are exhibited in the frame no. 87. In the open cases are various models; note especially No. 10, a wax statue of David thought to be one of the first models of the celebrated statue that is now in the Ancient and Modern Gallery.

In a small room there is some majolica ware, also paintings and various souvenirs of the fourth centenary.

Leaving the gallery and proceeding along the v. Ghibellina to the end, that is until we reach the wide avenue Carlo Alberto, we here turn to the right and continue along the avenue as far as the v. dei Malcontenti where we see the

**Pia Casa di Lavoro**, known as Montedomini (v. de' Malcontenti - H 7). In this large asylum for the poor are workshops in which the children of the establishment, always in great numbers, may be taught different trades. Close by is observed the

**Tabernacle to Iacopo Landini del Casentino** (v. dei Malcontenti, corner of v. delle Casine - I 7). This tabernacle contains a painting representing the Virgin and Child with several angels. The artist was born in 1310 at Prato Vecchio and died in 1390. Let us retrace our steps to the p. della Zecca Vecchia (I 8), and giving a glance at the tower that rises at this point (a tower of the ancient walls of the city), we will stop for a moment at the corner of the spacious lung'Arno della Zecca Vecchia to admire the fine

**Prospect** that is offered by the mountains, the hills, and gates of the city lying on the left bank of the river. We will now proceed along the river-side in order to reach the place from which we set out, namely the ponte alle Grazie. In the lung'Arno of that name is placed the

**Tablet to Niccolò Tommaseo** (lung'Arno delle Grazie, 10). Here the great philosopher and man of letters breathed his last. He lies buried in the little cemetery of Settignano.

**Excursion.** We will take the bus in p. della Signoria for the Barriera of Ponte Rosso (10 c.). Upon arriving we pass through the barriera, cross the P. del Ponte Rosso and turn

into the v. Vittorio Emanuele keeping to the right. Thus we arrive at the street called Via di Montughi. On the way we notice the Villa Fabbricotti, No. 32, where the late Queen Victoria of England twice made her residence. The

**Villa Stibbert** (v. di Montughi 9, G 1) is well-worthy of a visit as the owner, an English gentleman Cav. Federigo Stibbert has brought together a splendid collection of ancient arms and other curiosities. Permission to visit it may be obtained in v. S. Reparata, 51 (G 3).

**Evening Amusements** (See first day).

## SEVENTH DAY (MORNING).

**General Programme.** This day we shall visit all the places of interest comprised within the polygonal area by enclosed by the barriera di S. Niccolò (L 8) and porta S. Frediano (C 6) on the left bank of the Arno, and by the porta S. Frediano and the porta Romana (C 9), and between the latter and the gate at S. Miniato (H 8) by the Boboli Garden.

**Programme.** Lung'Arno Serristori (G 8), p. delle Molina (H 8), v. S. Niccolò (G 8), v. dei Bardi (F 7), b. S. Iacopo (E 7), v. S. Spirito (E 7), borgo S. Frediano (D 6), p. del Carmine (D 6), v. dell'Orto (C 6), v. lungo le mura di S. Rosa (C 6), p. della Verzaia (C 6), lung'Arno Soderini (D 6), lung'Arno Guicciardini (E 6), v. Maggio (E 7), p. Pitti (E 8) and v. Guicciardini (E 7). Let us commence our little tour at the

**Ponte alle Grazie** (see description, p. 21). Having crossed the bridge let us stop for a moment to admire the beautiful

**Prospect** afforded us by the view of the principal buildings of the city. Opposite the bridge is an open space pompously called a piazza, the

**Piazza dei Mozzi** (G 8). This locality is interesting for its imposing aspect, and the fine architecture of the edifices that surround it. The one to the right bearing the number 6 is the

**Palazzo Torrigiani** and the one opposite, No. 1, the palazzo Bardini. This palace contains some very fine objects of art. On the side facing the river is the

**Palazzo Mozzi, now Carolath** (p. of the same name 3-G 8). It has been recently restored and brought back to its original architecture of the XV century. Returning, we take the corner to the left to visit the

**Monument to Prince Demidoff** (p. of the same name, on the lung' Arno Serristori - G 8). The principal group represents Prince Nicholas embracing his son Anatolius, while Gratitude offers him a crown of flowers. The two figures on the side facing the Arno are, to the left, Charity, to the right, Siberia with Pluto in her arms; those on the side facing the v. dei Renai are, to the left, the Muse of Pleasure, to the right the Muse of Arts or Truth. In the first two groups Bartolini symbolises the Charity and the Wealth of the prince, and in the two muses the splendour of his fêtes and receptions, and his love and encouragement of the fine arts. The bass-relief on the side facing the bridge represents the prince on his death bed to whom it is told that the people collected outside are from the parish of S. Niccolò and are praying for his recovery; and the other the prince Anatolius confirming the Institution of the public schools founded by his father, in the presence of various important personages of the city. The idea of this beautiful monument originated with the celebrated sculptor Lorenzo Bartolini who commenced its execution. His death occurring it was finished by his pupil Raffaello Romanelli. It was placed in this piazza in 1875. Let us proceed as far as the p. delle Mulina (H 8) where the slopes of the fine promenade dei Colli begin (for description see p. 23). The tower that rises in the centre on the side facing the river is the ancient gate at S. Niccolò. Opposite this tower and to our right is the v. S. Niccolò that is well-worth

while passing through on account of its ancient appearance. At the point where the via opens out a little is situated to our right the

**Church of S. Niccolò** (v. of the same name - G 8). This very old church, founded in 1000, reconstructed in 1374 and embellished in the XVII century, contains several fine paintings. On the altar of the first chapel to the left: Cristofano Allori (of Florence, b. 1577 d. 1621). *Abraham's sacrifice*. In the choir: School of Gentile da Fabriano (of the XV century): *The Virgin, St. Mary Magdalene, St. Nicholas, St. George, St. John the Baptist*. New Sacristy: Gentile da Fabriano (of Ancona, b. 1365 d. 1450): *The Virgin with Child*, and to the left St. Louis of Toulouse, and the raising of Lazarus; to the right S. Cosimo, S. Damiano, and S. Benedetto. Neri di Bicci (of Florence, b. 1419 d. 1491). *The Virgin with Child* and to the left S. Francesco a bishop and a martyr, and to the right S. Bartolommeo, S. Niccola da Bari and a female saint. On the altar: Alessio Baldovinetti (of Florence, b. 1422 d. 1499) formerly att. to Domenico Ghirlandaio. *St. Tommaso receiving the girdle of the Virgin*. In the belfry of this church the great Michael Angelo who had defended his beloved city with so much courage took refuge for some days after the taking of Florence by the imperial forces in 1530.

Opposite the church still stands the ancient porta S. Miniato, but it will not be for long as for hygienic and other reasons it will be demolished. In v. S. Niccolò, we should observe on our right, the palace Del Rosso, numbered 54. Almost all the buildings that line this ancient street retain some traces of their primitive architecture. Continuing through the street we reach the piazza dei Mozzi, ascending which we enter the

**Via dei Bardi** (H 8), another characteristic locality in which we feel to be in a street of the XIV century and far-away from any large and populous city. Immediately to our left opens a steep street called the Costa Scarpuccia. It is well-worth going up as it leads to a small piazza from which a most marvellous

**Prospect** is to be enjoyed, afforded by the principal monuments of the city. From this point the Palazzo Vecchio may be seen in a position that throws the height of the tower of Arnolfo into singular prominence. The street runs into another steep street that leads to the

**Porta S. Giorgio** (I 8). This remnant of the ancient walls is in a good state of preservation in all the elegance of its simple style and symmetrical imposing outlines. It contains a fresco of the XIV century. Let us return to v. dei Bardi, and giving a glance at the two palaces Giugni-Canigiani and Capponi, bearing the numbers 22 and 28, proceed along the street as far as the lung' Arno Torrigiani. At this point, standing with our backs to the building No. 19 we enjoy the splendid

**Prospect** afforded by the loggia of the Uffizi, the palazzo Vecchio, and the statues of p. della Signoria. Continuing along the v. dei Bardi, we notice immediately on our left a small palace bearing the number 21, an edifice of the XVI century in a good state of preservation. On the front of this palace is placed the

**Tablet to Teodulo Mabellini** (v. dei Bardi 21 - H 8). Here the famous Florentine musician died towards the close of the XIX century.

From v. dei Bardi we come out upon the

**Ponte Vecchio** (for description see p. 21). Opposite the bridge opens the narrow and winding v. Guicciardini, lined by ancient edifices. Near the beginning of the street and to our left is a small piazza in which is situated the

**Church of S. Felicita** (p. of the same name - F 7). This church was founded in the XI century and newly constructed in the XVIII century by Ruggeri. In the first chapel to the right upon entering: Iacopo Carrucci, called il Portormo (b. 1493 d. 1559). Frescoes on the ceiling and the painting on the altar representing the *Descent from the Cross*. Following are: the *Martyrdom of the Maccabees* by Antonio Ciseri (1863). Wooden crucifix by Andrea da Fiesole. In the sacristy, beautiful in its severe and elegant style of architecture are

to be observed: by Taddeo Gaddi (Florence, b. 1300 d. 1366) the *Virgin and Child with St. John the Baptist and St. James the elder* to the left, and St. Lucy and St. Philip to the right; while at the foot of the Virgin's throne are several angels. In the pinnacles of the frame several figures of prophets. Att. to Neri di Bicci (Florentine, b. 1419 d. 1491). *St. Felicità amongst her sons; The Christ on the Cross between the Virgin and St. John.*

School of Giotto (XIII and XIV centuries). *Jesus on the cross.* In the chapter house near the sacristy: att. to Niccolò di Pietro Gerini (Florentine, b. ? d. 1415). *Christ on the cross, the Virgin, the Magdalene and St. John.* On the ceiling: by the same artist, medallions in which are represented the seven virtues; in another medallion, above the door, Christ. In the court several good frescoes of the XIV and XV centuries.

Leaving the church we will return to v. Guicciardini where to our right we see the

**Tablet to Niccolò Machiavelli** (v. Guicciardini 16 - H 8). Here in the first half of the XIV century the great historian, writer, and shrewd secretary of the Florentine republic breathed his last. A little farther, on the opposite side of the street rise two palaces, a small one of the XVII century (No. 15) and the palazzo Guicciardini (No. 17) bearing traces of the XV century. On this palace is placed the

**Tablet to Francesco Guicciardini** (v. Guicciardini 17 - H 8). Here formerly stood the houses of the famous historian. Retracing our steps to the Ponte Vecchio we here turn to the left into the

**Borgo S. Iacopo** (E 7). This street is perhaps the one that best maintains its ancient character amongst all in the city. Long, narrow, winding, and lined by high and black towers it is very gloomy in aspect but very characteristic from an artistic point of view. On our left against a high and black tower is seen a

**Tabernacle by Della Robbia** (borgo S. Iacopo 9 - E 7). It is a very fine work representing the Annunciation and two little angels. The church of S. Iacopo stands almost facing

this tower. It has nothing of interest unless it be the external portico that contributes to the rendering of the street in which it stands more artistically attractive, and the well-proportioned belfry. From the borgo S. Iacopo we enter the v. S. Spirito where to our right we notice the

**Tablet to Francesco Ferrucci** (v. S. Spirito 34 - E 7). Here was born the great soldier and spirited citizen who died in 1529 in the cause of Florentine liberty. Facing No. 31 rises an imposing construction of the XVII century, the Palazzo Rinuccini now Rinuccini Elliott. Leaving the v. S. Spirito to enter the borgo S. Frediano and continuing a few yards on the left hand side we come to the

**Church of S. Maria del Carmine** (p. of the same name - D 7). It was built towards the close of the XIII century, but being totally destroyed in 1771 it was rebuilt from the designs of G. Ruggeri and G. Mannaioni. It was only possible to save from the fire the Brancacci chapel and the sacristy.

**Brancacci Chapel** (In the right transept). In order to more clearly indicate the frescoes by each artist we here subjoin a sketch of the walls of the chapel

3	9	8	14	12	5	1
4	10	11	15	13	7	6
			altar		2	

1. Tommaso di Cristofano Fini called Masolino da Panicale (of Florence, b. 1383 d. 1440). *Adam and Eve in the Garden of Eden.*

2. Filippino Lippi (of Florence, b. 1457 d. 1504). *An angel delivering St. Peter from prison.*

3. Tommaso di Giovanni di Simone Guidi called Ma-

saccio (of Florence, b. 1401 d. 1429). *Adam and Eva driven from Paradise.*

4. Filippino Lippi. *St. Paul visiting St. Peter.*

5. Masolino da Panicale. *St. Peter raising a dead person and healing one sick.*

6. Filippino Lippi. *St. Peter and St. Paul before the Roman Proconsul.*

7. By the same artist. *Martyrdom of St. Peter.*

8 and 9. Masaccio. *Jesus telling St. Peter to pay the tribute.*

10. Filippino Lippi. *The resurrection of a child.*

11. By the same. *St. Peter enthroned.*

12. Masaccio. *St. Peter in the act of baptising a convert.*

13. By the same. *St. Peter and St. John.*

14. Masolino da Panicale. *St. Peter praying.*

15. Masaccio. *St. Peter and St. John the evangelist curing the sick with their shadows.*

In the tabernacle of the altar is a Mad. in Greek style, and believed to have been brought from the East in the XIII century.

This chapel is of very great importance in the history of painting, since it is, as it were, a school in which the masters of the XV and XVI centuries studied and whence they drew much of their inspiration. The frescoes it contains show an exquisiteness of design, a fineness of touch, and an elegance of composition beyond the art of their day.

In the choir behind the high altar is to be noticed a fine sarcophagus of Pietro Soderini. It was executed by Benedetto da Rovezzano. In the Corsini chapel (at the end of the left transept) the bass-reliefs are by Foggini. In 1858 several frescoes were discovered in the sacristy that have been successively att. by the critics to Agnolo di Taddeo Gaddi (of Florence, b. 1343 d. 1396), Iacopo Landini, called Casentino (of Prato Vecchio, b. 1310 d. 1590), and Spinello Aretino (of Arezzo, b. 1333 d. 1410). They represent several scenes in the lives of the saints Cecilia and Valeriano. On the wall of the right aisle is the entrance to the cloister, in which there is a fresco by the hand of Masaccio. This fresco is greatly



damaged and only a few figures are visible, among them Giovanni dei Medici. On the right wall is seen another good fresco by Giovanni da Milano (XII century) representing *The Virgin, The Child Jesus and some saints*. Leaving the church let us return to borgo S. Frediano in which at the end and to our right we observe the

**Tablet to Lorenzo Bartolini** (borgo S. Frediano, 62 - C 6). Here the great sculptor of the XIX century had his study. At the end of the street stands the ancient

**Porta S. Frediano** (p. della Verzaia - C 6). This remnant of the ancient encircling wall of Florence is in a good state of preservation and the old oaken doors still bear their ancient fastenings. About 160 yards away towards the Arno is situated the

**Tabernacle of Domenico di Tommaso Bigordi** called « Il Ghirlandaio » (p. della Verzaia, corner of lung' Arno Soderini - C 6). This fresco of the famous Florentine painter of the XIII century, represents the *Virgin and the Dead Christ*. In lung' Arno Soderini we should admire the fine

**Prospect** afforded by the part of the city lying on the right bank of the river. At the end of the lung' Arno Soderini is the

**Ponte alla Carraia** (for description see page 22). Having passed the other lung' Arno named after the noble family of Guicciardini we reach the Ponte a S. Trinita (for description see page 22). Half way across this bridge we stop to admire the beautiful

**Prospect.** offered by the aristocratic v. Tornabuoni, the lung' Arno Corsini and Acciaioli. Let us now take the street facing the bridge, called Via Maggio. This fairly wide street is lined by several palaces that still maintain the stamp of the XVI and XVII centuries. We will notice those numbered 2, containing a good bust of a Medici, 7, the Palazzo Ricasoli-Firidolfi, 11, palazzo Amerighi, 13 and 15, palazzo Ridolfi, 26, palazzo where lived the famous Bianca Cappello, and 28, palazzo Peruzzi. Now taking the slope to our left we enter the

**Piazza Pitti** (E 8). This large piazza is enclosed on three sides by the famous

**Pitti Palace** (p. of same name - E 8).

The building of this immense edifice was entrusted by Luca Pitti to the famous Brunelleschi in 1440. In 1549 it was bought by Eleonora of Toledo wife of Cosimo I, since which time it has formed the royal residence. In the XVI century Ammannati added the fine court, and in the second half of the XVIII century the architect G. Ruggeri constructed the two side wings, not completed however till some years ago. The fine staircase, the vestibule between the principal entrance and the court, as well as other works in the interior were executed by Pasquale Poccianti.

The facade is 2.01 m. long, the windows are 6.46 m. high and 4.72 m. wide.

In the courtyard facing the large entrance there is a fine grotto supported by 16 Doric columns. Within are five statues. The one in the centre sculptured in porphyry and representing *Moses* is by R. Curradi. Above the grotto is seen a splendid fountain sculptured by Susini and Ferrucci. To the right of the court is the royal chapel ornamented with frescoes by Luigi Ademollo. On the rich altar is an ivory crucifix, a work of Gian Bologna. On the first vestibule are four statues, three of them ancient. The Stucco hall was designed by G. Paoletti. In the Bona hall frescoes by Poccetti are seen. In the second vestibule two ancient fauns; *Bacchus* by Bandinelli and *Mercury* by Francavilla. The guard-room is adorned with ancient statues, and six ancient statues are seen in the Hall of Niches.

It would take too long to describe the vastly numerous works contained in this palace, but those who visit it may obtain all information from the custodians. We cannot however leave unmentioned the rich collection of silver amongst which are most beautiful pieces by Benvenuto Cellini (for the Gallery see *Palatine Gallery*. For the Boboli Garden see description of *Public walks*, etc.).

Leaving the royal palace we will stay a moment to look at the

**Tablet to Paolo Toscanelli del Pozzo** (p. Pitti 16 - E 8). Here stood the houses of the famous mathematician and geo-

grapher of the XV century. Proceeding now to the left we come to the piazzetta di S. Felice where rises the

**Church of S. Felice** (p. of the same name - E. 8). This church possesses little of interest beyond the facade which dates back to the XV century. Continuing straight forward we reach the via Romana in which to the left rises the *Observatory* or rather

**Museum of Physics and Natural History** (v. Romana, 19 D 8). *Open on Tuesday, Thursday, and Saturday from 10 to 3. Admission free. Permission is granted to foreign men of science to visit it also on other days, Sundays and holidays excepted.*

This museum was founded by Pietro Leopoldo, and greatly enriched by his successors. It now forms part of the Istituto di Studi Superiori.

The part of the museum open to the public consists of the zoological collection that occupies many rooms, and in which all the orders of animals are represented, including very rare species. But the most interesting collection is that of the anatomical specimens in wax occupying 12 rooms, and consisting of human anatomy and many wisely selected and important specimens of animal anatomy. These preparations are for the most part the work of the celebrated Clemente Susini and after him his successors the two Calenzuoli father and son, as well as Calamai and Tortori. In the last room are to be seen two pieces of anatomy in wood so arranged as to take to pieces. They were made F. Fontana. There is also a wax skull by G. Zumbo. On the first floor is to be seen the

**TRIBUNE OF GALILEO.** It was opened on the occasion of the third scientific congress in Italy in 1841. The following frescoes are to be noticed. The celebrated Volta at a congress of the learned men of Europe held at Paris, painted by Gasp. Martellini, from the cartoon of Niccolò Cianfanelli. G. Martellini, an experiment in physics at the academy of the Cimento. Luigi Sabatelli, Galileo after losing his sight; Galileo presenting his telescope to the Doge and the council of ten at Venice; Galileo observing the oscillations of the

lamp at Pisa in the cathedral at Pisa. Giuseppe Bezzuoli, the first experiment in attraction. N. Cianfanelli, Leonardo da Vinci, the monk Luca Paciolo, presenting some new models of architectural machines to the Moor Ludovic. The pictures of the ceiling. *Nature, Physical science, Truth and Perseverance*, by the sons of L. Sabatelli; *Astronomy and Philosophy* by L. Sabatelli. The statue of Galileo was sculptured by A. Costoli. The other sculptures are by Pampaloni, Santarelli, Fantacchiotti, etc. In the niches at the sides of the statue of Galileo are preserved: his physical instruments, those of the academy of the Cimento etc., a finger (the forefinger) of Galileo taken from his body when it was transported from the chapel of SS. Cosimo and Damiano in S. Croce to the monument erected in his memory in the same church. This tribune forms the first room of an important and rich collection of ancient scientific instruments, unique amongst those of its kind that are at present being formed.

The Museum also possesses a large Herbarium called the Erbario centrale that was greatly enriched by the addition of the Biblioteca botanica, and from collections left by the English botanist Webb to this establishment; a Museum of botany in its application to industry, instituted by prof. Parlatore; a series of wax models in connection with the study of physiology and organisation of plants; and a rich and special collection of animals found in Italy. Here also are established the Meteorological Observatory, and the Royal Station of Agragian Entomology. It is also the seat of the Italian Agricultural Entomological Society and the Botanic Society. The other collections have been transferred to the Istituto di Studi Superiori.

A little farther in the same direction we find the

**Tablet to Giovanni Mannozi** called Giovanni da S. Giovanni (v. Romana 41 - D 8). Here in 1636 died the celebrated painter of the upper valley of the Arno. Let us continue to the end of this unhandsome via Romana in order to visit the little

**Church della Calza** (p. of the same name - D 8). In this

church there is a fine painting by Pietro Vannucci, called il Perugino (b. in the province of Perugia 1446 d. 1524). This fine picture represents *Jesus crucified*, with St. Jerome, St. Francis, St. John Colombi, to the left, and St. John the Baptist to the right, while in the centre is St. Mary Magdalene.

Competent judges consider the St. Jerome, the figure to the left of Christ leaning upon a staff, to be by the hand of Luca Signorelli (b. at Florence 1441 d. 1526). This very interesting painting was acquired some months ago by the Royal Uffizi Gallery and is at present in the storehouse of that gallery waiting to be placed for exhibition. To see it apply to the custodian of that gallery. Now taking the street that runs parallel to the via Romana and proceeding as far as the v. S. Monaca to our left, we notice at this corner the

**Tabernacle to Lorenzo di Bicci** (v. S. Monaca 2 - D 7). This is a painting of the XIV century representing the Virgin and Child Jesus. Almost in the centre of this street there is another street opening upon it in which is to be seen the

**Tablet to Filippo Lippi** (v. d'Ardiglione 22). Here in 1412 the celebrated painter was born. Giving a glance at the palaces numbered 6, 15, and 17, we take the street facing the via S. Monaca to go into the

**Piazza S. Spirito** (E 7). In the centre of this agreeable piazza is a pretty garden. The surrounding houses are all ancient, and on many are still to be seen the traces of their original appearance. On the southern side gracefully rises the

**Monument to the scientific cultivator Marquis Carlo Ridolfi** (p. S. Spirito - E 7). It is the work of Comm. R. Romanelli and was unveiled in 1897. At some distance to our right is to be admired the

**Palazzo Guadagni** (p. S. Spirito 11 - E 7). This fine palace, true type of purity of architectural style, was raised towards the close of the XV century by Simone del Pollaiuolo called il Cronaca. Next we shall visit the so-much famed

**Church of S. Spirito** (p. of the same name - E 7). This church existed as early as 1292, but being destroyed by fire in 1470 was reconstructed after the design of Brunelleschi who had undertaken the reconstruction from 1433, and

it was completed in 1481 after the death of the architect. This church deservedly calls forth the admiration of all who visit it on account of the simplicity and elegance of its architecture. It is in the form of a Latin cross and is sustained by Corinthian columns of *pietra serena* taken from the quarries of Fiesole, with capitals and arches of the same material. In 38 chapels, semi-circular in form, like so many large niches, are placed as many altars. We will notice all of special interest, beginning on the right side upon entering and proceeding regularly through the church.

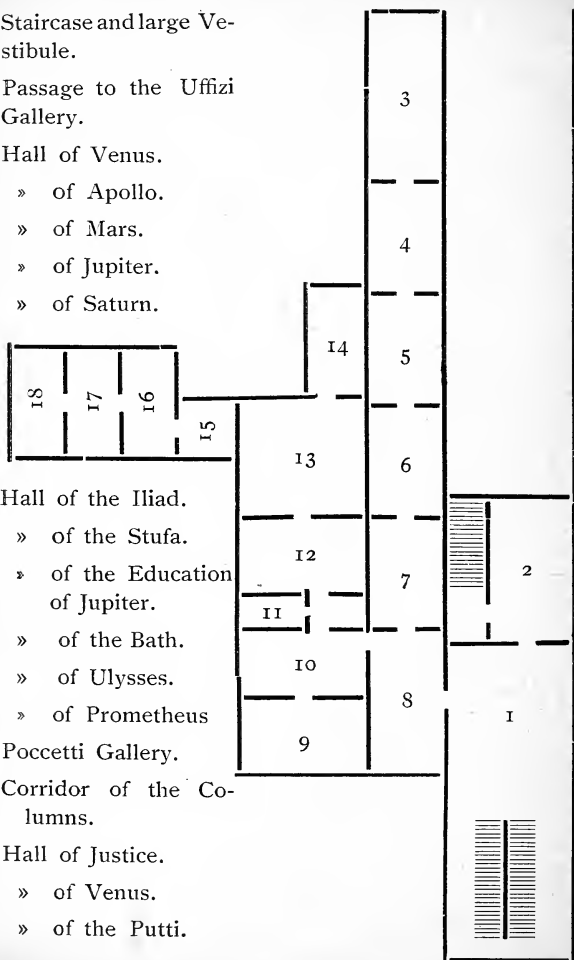
FIRST CHAPEL. *Assumption of the Virgin*, by Pietro di Cosimo (b. at Florence 1462 d. 1521); 2<sup>nd</sup>, *The Madonna with the dead Jesus*, fine group sculptured by Nanni di Baccio Biagio (XVI century); 3<sup>rd</sup>, *St. Nicholas*, statue carved in wood by Sansovino (always kept covered); two angels at the sides painted by Francesco di Cristofano called «Il Franciabigio» (b. in Florence 1483, d. 1525); 4<sup>th</sup>, *Christ driving the merchants from the temple*, by Giovanni Stradano (b. at Bruges in 1536 d. 1605); 7<sup>th</sup>, *Martyrdom of St. Stephen*, by Domenico Cresti called «Il Passignano» (b. in Florence in 1560 d. 1638); 8<sup>th</sup>, *The archangel Raphael and the son of Tobias* group sculptured by Giovan Battista Carrese; 10<sup>th</sup>, *Santa Monica instituting the order of the Augustinian Nuns*, by Fra Filippo Lippi (b. in Florence in 1412 d. 1469); 11<sup>th</sup>, in the tabernacle of the altar is preserved a *Madonna* by Donatello which on account of the foolish disposition of the religious officers of the church may be seen only in the first week of September; 13<sup>th</sup>, *Holy Family*, by Filippino Lippi (b. in Florence 1457, d. 1504); 14<sup>th</sup>, *The Virgin appearing to St. Bernard*, a fine copy by Felice Ficherelli of the original by Perugino in Munich; 15<sup>th</sup>, on the right wall is a sarcophagus of the XV century by Neri Capponi; 18<sup>th</sup>, *The Virgin and Child with four saints*, of the school of Giotto (XIII century); 19<sup>th</sup>, *The Virgin, Child and saints*, by Lorenzo di Credi (b. in Florence in 1459 d. 1539); 23<sup>rd</sup>, 24<sup>th</sup> and 25<sup>th</sup>, *The Annunciation*, *The Nativity*, and *The Virgin and Child with various saints*, of the Florentine school towards the close of the XV century; 27<sup>th</sup>, *Virgin and Child with various saints*, by Cosimo Rosselli (b. in Florence in 1428 d. 1507); 28<sup>th</sup>, sculptures by Andrea Contucci da Sansovino (1466-1529); 29<sup>th</sup>, *The Tri-*

nity worshipped by two female saints, a fine painting attributed to Raffaellino del Garbo (b. in Florence in 1466, d. 1524); 30<sup>th</sup>, *The Virgin and Child Jesus and several saints*, by Cosimo Rosselli (b. in Florence in 1428 d. 1507); 31<sup>st</sup>, *The Virgin and Child Jesus with various saints* of the school of Pollaiuolo (XV century); 38<sup>th</sup>, *Statue of Jesus Christ*, by T. Landini, copied from an original by Michael Angelo; 39<sup>th</sup>, *The resurrection*, of the school of Piero di Cosimo. The high altar, rich in precious marbles, and also the tabernacle and the presbytery were made at the expense of the Senator G. B. Michelozzi between 1600 and 1604, each modelled, designed, and executed by the sculptor and architect Giovanni Caccini.

The design of the sacristy is by Cronaca, that of the passage leading to it is att. to And. Contucci. The picture on the altar is by Aless. Allori. The architecture of the first cloister is by Alf. Parigi, the frescoes are by various mediocre painters, the most valuable are those of the defence of the works of St. Augustine by Paolo Perugino. The second cloister was designed by Ammannati. The paintings near the door are by Poccetti. The campanile is by Baccio d'Agnolo.

# Plans of the Palatine Gallery.

1. Staircase and large Vestibule.
2. Passage to the Uffizi Gallery.
3. Hall of Venus.
4. » of Apollo.
5. » of Mars.
6. » of Jupiter.
7. » of Saturn.
8. Hall of the Iliad.
9. » of the Stufa.
10. » of the Education of Jupiter.
11. » of the Bath.
12. » of Ulysses.
- » of Prometheus
14. Poccetti Gallery.
15. Corridor of the Columns.
16. Hall of Justice.
17. » of Venus.
18. » of the Putti.





## SEVENTH DAY (AFTERNOON).

Programme. Visit to the

## PALATINE GALLERY.

PIAZZA PITTI (E 8). *Open daily from 10 to 4. The entrance is under the left porticoe of the Pitti palace. Admission 1 lira. Sundays free.*

This gallery contains 300 pictures, all of great value and many of them masterpieces of art.

We shall treat this gallery as we have done the others limiting ourselves to indicating the most important and striking works.

STAIRCASE (1). It is a work of much merit by Comm. Ing. Luigi Del Moro (d. 1897) who built in imitation of the style of Brunelleschi, on the site formerly occupied by the so-called Hall of Poccianti. This hall, built entirely of wood and cloth was a source of continual danger to the gallery, and therefore after repeated and corroborated reports from the Directors of the gallery, king Umberto I ordered it to be pulled down and the present staircase to be built at the expense of the Royal Administration.

This magnificent entrance to the gallery is entirely of pietra serena and ornamented with majolicas from the Florentine Cantagalli manufactory in imitation of the terra-cottas of Della Robbia. The majolicas and shields of the architrave of the cornice contain the coats-of-arms and the mottoes of the house of Savoy and of the Royal Families bearing some relationship to this house. The basin in the centre of the vestibule is a work att. to Donatello. In a little hall adjacent to the vestibule a fine porphyry vase is seen. From this hall we pass to the corridor leading to the Uffizi gallery.

In order to visit the gallery in the order of the catalogue we must traverse the six rooms that lie one after another in a straight line, and begin with the last which is the first in the catalogue.

*To follow the pictures without mistake as numbered in this guide the visitor should in each room place himself in the centre with his face towards the wall in which the windows are, then looking towards the left pass from top to bottom and from right to left.*

HALL OF VENUS (3). The painting of the fine ceiling, all adorned with sculptures, stuccoes, and gilding, represents Minerva taking a young man (Cosimo I dei Medici) to lead

him before Hercules. It is a fine work by Pietro Berrettini called Pietro da Cortona (b. 1596 d. 1669).

No. 1. A. Dürer (b. Nuremberg in 1471 d. 1528). *Eve in the garden of Eden.*

It is 2.12 m. high by 0.83 m. broad.

No. 3. Iacopo Robusti, called « Il Tintoretto » (b. at Venice 1319 d. 1594). *Venus, Cupid, and Vulcan.* In the background Mars is seen driving a chariot.

It is 0.76 m. broad by 1.95 m. long.

No. 4. Salvator Rosa (of Naples, b. 1615 d. 1673). *Seascape.*

This fine painting is signed. It is 2.30 m. broad by 3.97 m. long.

No. 7. Francis Pourbus (of Antwerp, b. 1570 d. 1622). *Portrait of a man.*

It is 1.00 m. high by 0.71 m. broad.

On the next wall :

No. 11. Francesco da Ponte called « Il Bassano » (Venetian (b. 1548 d. 1592). *Martyrdom of St. Catherine.*

It is 3.30 m. high by 2.14 m. broad.

No. 13. Matteo Rosselli (of Florence, b. 1578 d. 1650). *Triumph of David.*

It is 2.01 m. square.

No. 14. Peter Paul Rubens (of Siegen, b. 1577 d. 1640). *Landscape (Returning from the fields).*

A work admirable for its perspective and natural tone. It is 1.20 m. broad by 1.95 m. long.

On the next wall :

No 15. Salvator Rosa (of Naples, b. 1615 d. 1673). *Seascape.*

This very fine work is 2.32 m. broad by 3.94 m. long.

No 17. Vecellio Tiziano (of Pieve di Cadore, Venetian, b. 1477 d. 1576). *The Marriage of St. Catherine.*

It is 0.92 m. broad by 1.29 m. long.

No. 140. Leonardo da Vinci (Florentine, b. at Vinci in 1452 d. 1519). *Female portrait.*

On the left and in the background of this marvellous picture, excellent in design and full of feeling, the loggiato of S. Paolo in p. S. Maria Novella is seen reproduced. The portrait is 0.62 m. high by 0.46 m. broad.

No. 20. A. Dürer (of Nuremberg, b. 1471 d. 1528). *Adam and Eve*.

It is 2.11 m. high by 0.30 m. broad.

On the next wall :

Nos. 26 and 30. Domenico Feti (of Rome, b. 1599 d. 1624). *Parable of the vineyard and of the lost drachme*.

These two fine pictures are 0.71 m. high by 0.42 m. broad.

In this hall two marbles tables of Porto Venere are to be seen. One is of statuary marble with an oval Spanish emerald centre. A bronze group by Costoli representing *Christopher Columbus discovering America*, rests upon this table. In the centre of the hall is a Sèvres porcelain vase with bronze ornaments, a gift of Napoleon I to Baciocchi Duchess of Lucca.

HALL OF APOLLO (4). The painting on the ceiling represents *Apollo greeting Cosimo I of the Medici sent to him by Glory and by Virtue*. The conception of these pictures and several figures is due to Pietro Berrettini, called Pietro da Cortona (b. 1596 d. 1666). They were completed by his pupil Ciro Ferri (Roman, b. 1634 d. 1689).

It is 0.71 m. high by 0.51 m. broad.

No. 150 A. Van Dyck (of Antwerp, b. 1599 d. 1641). Portraits of Charles I of England and his wife Henrietta of France.

This very fine work is 0.66 m. broad by 0.80 m. long.

No. 38. Iacopo Palma, called « Il Vecchio » (of Bergamo, b. 1480 d. 1548). *The supper at Emmaus*.

It is 1.50 m. broad by 2.02 m. long.

No. 40. Raffaello Sanzio (of Urbino, b. 1483 d. 1520). Portrait of Leo X.

The figure in the centreground leaning against the papal chair is the cardinal Luigi Rossi, the other is Giulio dei Medici, afterwards Pope Clement VII. This magnificent painting, so celebrated in the history of art, is 1.55 m. high by 1.13 m. broad.

No. 41 Cristofano Allori called Bronzino (of Florence, b. 1577 d. 1621). *The Hospitality of St. Julian*.

This fine painting that may be considered as the masterpiece of the artist is 1.61 m. high by 1.67 m. broad.

No. 42. Pietro Vannucci, called « Il Perugino » of Castel della Pieve near Perugia, b. 1446 d. 1524). *St. Mary Magdalene*.

This fine painting is 0.47 m. high by 0.35 m. broad.

No. 44. Giacomo Raibolini (of Bologna, b. 1450 d. 1517). Portrait of a man.

It is 0.48 m. high by 0.35 m. broad.

On the next wall :

No. 49. Tiberio Titi (of Florence, b. 1617 d. 1675). Portrait of Prince Leopoldo de' Medici when a baby.

This prince who was afterwards cardinal and a great patron founded the collection of portraits at the Uffizi Gallery. This fine painting is 0.38 m. broad by 0.73 m. long.

No. 51. Lodovico Cardi called « Il Cigoli » (Florentine, b. at Cigoli in 1559 d. 1613). *Descent from the cross.*

It is 3.15 m. high by 2.04 m. broad.

No. 54. Vecellio Tiziano (Venetian, b. at Pieve di Cadore in 1477 d. 1576). Portrait of the poet Pietro Aretino.

This very fine portrait of the most slanderous poet that ever lived is 0.98 m. high by 0.76 m. broad.

No. 55. Federigo Fiori called « Il Baroccio » (b. at Urbino 1528 d. 1612). Portrait of Frederick, Duke of Urbino when a baby.

It is 0.57 m. broad by 0.75 m. long.

On the next wall :

No. 54. Bartolommeo Esteban called « Il Murillo » (of Siviglia, b. 1648 d. 1682). *The Virgin with the Rosary.*

This fine painting is 1.65 m. high by 1.09 m. broad.

No. 58. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1487 d. 1531). *The descent from the cross.* In the centre of this picture is seen the animated body of the Saviour supported by the unhappy mother and St. John the Evangelist, while St. Mary Magdalene in an anguish of sorrow kneels and prays. Behind her, with folded arms, and sadly gazing at the Saviour is St. Catherine. To the right is seen St. Peter, to the left St. Paul.

When we realise the exquisiteness of the design, the harmony of the colouring, the accurateness of the execution, and fine grouping of the different personages of this sorrowful scene, and the profound sentiment apparent in every figure portrayed with so much judgment and elegance, we feel how marvellous and admirable is such a painting.

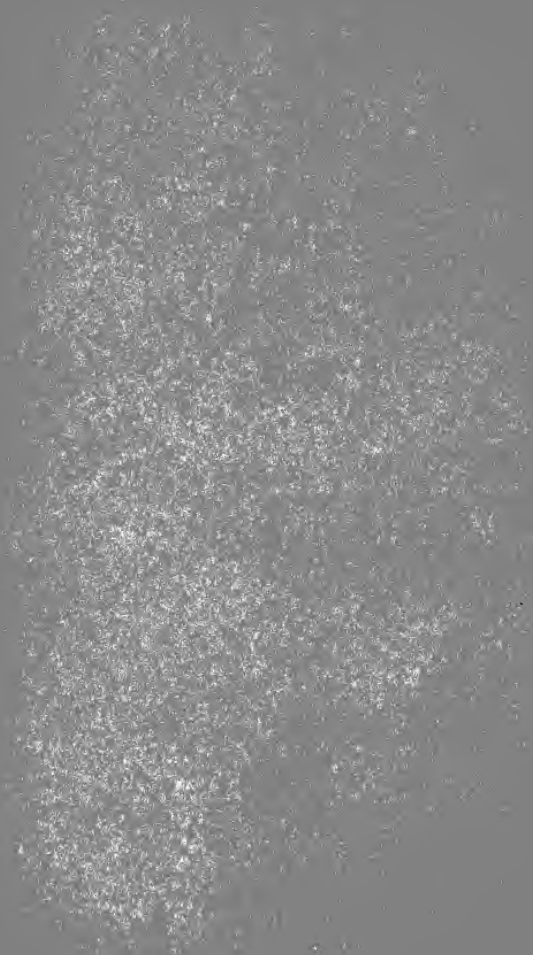
It is 2.34 m. high by 1.98 m. broad.



GALLERIA PITTI - *Raffaello*, Madonna della Seggiola.



GALLERIA PITTI - *G. Romano*, Danza di Apollo.



No. 60. Paul Rembrandt (of Leyden, b. 1606 d. 1669). His own portrait.

It is 0.62 m. high by 0.52 m. broad.

No. 62. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1489 d. 1531). *Holy Family*.

This fine picture, painted about 1521 is 1.25 m. high by 1.01 m. broad.

No. 63. Bartolommeo Esteban, called Murillo (of Siviglia, b. 1616 d. 1682). *The Virgin and Child Jesus*.

This beautiful painting is 1.55 m. high by 1.05 m. broad.

No. 66. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1489 d. 1531). His own portrait.

It is 0.70 m. high by 0.54 m. broad.

No. 67. Vecellio Tiziano (Venetian of Pieve di Cadore, b. 1477 d. 1576). *The Magdalene*.

This famous painting is 0.85 m. high by 0.68 m. broad.

In this hall two porphyry tables with mosaics are also seen, and one of statuary marble encrusted with calcareous stones.

HALL OF MARS (5<sup>a</sup>). The frescoe on the fine ceiling is the excellent work of Pietro Berrettini called Pietro da Cortona (b. 1596 d. 1669).

No. 75. Guido Caulassi called Cagnacci (of Rimini, b. 1601 d. 1681). *The Magdalene taken up to Heaven*.

It is 1.88 m. high by 1.34 m. broad.

No. 139. Peter Paul Rubens (of Siegen, b. 1577 d. 1640). *Holy Family*.

It is 1.14 m. high by 0.89 m. broad.

No. 76. A. Van Der Werff (of Rotterdam, b. 1659 d. 1722). Portrait of John, Duke of Marlborough.

It is 1.30 m. high by 1.08 m. broad.

No. 82. Antonio Van Dyck (of Antwerp, b. 1599 d. 1641). Portrait of Cardinal Guido Bentivoglio.

This magnificent portrait is one of the finest works of the great Flenish master. This portrait bears so many marks of great skill that it seems rather the work of a mature artist than that of a young man scarcely 24 years of age.

No. 79. Raffaello Sanzio (of Urbino, b. 1483 d. 1520). Portrait of Julius II.

This famous picture so eminently meritorious is and will remain one of the best works of the great Umbrian master as well as one of the marvellous works of the XVI century, It is 0.99 m. high by 0.82 m broad.

No. 80. Vecellio Tiziano (Venetian of Pieve di Cadore, b. 1477 d. 1576). Portrait of Andrea Vesale.

This portrait much spoiled by restorations and coats of varnish is 1.28 m. high by 0.98 m. broad.

No. 81. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1487 d. 1531).

This admirable painting, perfect in composition and clear and mellow in colouring, is 1.37 m. high by 1.03 m. broad.

No. 83. Iacopo Robusti called « Il Tintoretto » (of Venice, b. 1519 d. 1594). Portrait of Luigi Cornaro.

It is 1.12 m. high by 0.85 m. broad.

On the next wall :

No. 85. Peter Paul Rubens (of Antwerp, b. 1577 d. 1640). Himself, his brother and the philosophers Lipsius and Grotius.

It is 1.63 m. high by 0.38 m. broad.

No. 86. By the same. *The Terrors of War*.

The figure in the centre of the picture clothed in armour and wearing a helmet is Mars. He is depicted in the act of pursuing Alecto, Goddess of Discord. The female figure behind him represents Venus. In the sky above are several allegorical figures, hunger, pestilence, devastation, etc. On the ground other figures are seen representing study, architecture, music, and charity, oppressed by the cruel and inexorable laws of war. To the right is seen a woman in rich and disordered dress, bathed in tears and with her eyes turned up towards Heaven. She represents Europe.

This superb painting, entirely by the hand of Rubens, was executed in 1638. It is 2.06 m. broad by 3.42 m. long.

No. 90. Lodovico Cardi called « Il Cigoli » (of Florence, b. 1559 d. 1613), *Ecce Homo*.

It is 1.75 m. high by 1.35 m. broad.

On the next wall :

No. 494. Vecellio Tiziano (Venetian of Pieve di Cadore, b. 1477 d. 1576). Portrait of a man.

It is 1.29 m. high by 0.98 m. broad.

No. 94. Raffaello Sanzio (of Urbino, b. 1483 d. 1520). *Holy Family*, known as *The Madonna dell' Impannata* on account of a window with a linen pane painted in the background.

This famous painting, well-worthy the brush of the great artist, was painted in Rome in 1514. It is 1.55 m. high by 1.23 m. broad.

No. 16. P. Rembrandt (of Leyden, b. 1607 d. 1669). Portrait of an old man.

It is 1.02 m. high by 0.83 m. broad.



No. 92. Vecellio Tiziano (Venetian of Pieve di Cadore, b. 1477 d. 1576). Portrait of a man.

A most valuable work. In the elegant simplicity there is an eminent artistic merit (striking even the eyes of the indifferent) that at once fascinates whoever beholds it. The vivacity and expression of the splendid eyes, the wonderful calm light spread over the whole face, the lineaments of which are drawn with such inimitable exquisiteness and with such an amount of feeling, impresses us with the feeling that this imposing figure of mysterious and noble appearance will suddenly step forth from the picture and walk towards us.

It is 1.11 m. high by 0.93 m. broad.

On the next wall :

No. 102. Aurelio Luini (of Lombardy, b. at Luino on Lake Maggiore in 1530). *The Magdalene*.

It is 0.50 m. high by 0.39 m. broad.

No. 103. Giovanni Francesco Barbieri, called « Il Guercino » (Bolognese, b. at Cento in 1591 d. 1666). *Moses*.

It is 0.64 m. high by 0.55 m. broad.

No. 104. Luca Giordano (of Naples, b. 1632 d. 1705). *The Conception*.

It is 2.39 m. high by 1.49 m. broad.

Completing the furnishing of this hall are two magnificent Persian tables of lapis-lazuli encrusted with marbles, and a table in Barga jasper.

HALL OF JUPITER (6<sup>a</sup>). The pictures on the fine ceiling are by Pietro Berrettini, called Pietro da Cortona (b. 1596 d. 1669). They represent : *Hercules and Fortune presenting Cosimo I of the Medici to Jupiter to receive from him the crown of immortality, while the genius of War offers to the victor the arms of the conquered*. The pictures in the lunettes are allegorical and allude to the good that peace brings after war.

No. 109. Paris Bordone (Venetian of Treviso, b. 1500 d. 1570). Portrait of a woman.

It is 1.07 m. high by 0.83 m. broad.

No. 110. Lorenzo Lotto (Venetian of Treviso, b. 1480 d. 1554). *The three ages of man*.

It is 1.62 m. high by 0.77 m. broad.

No. 112. James Courtois, called Bourguignon (French artist, b. 1621 d. 1676). *A battle-piece*.

It is 2.31 m. broad by 3.48 m. long.

No. 245. Raffaello Sanzio (of Urbino, b. 1483 d. 1520). Female portrait called the veiled lady.

It has been greatly discussed whether this beautiful picture is really by the hand of Raphael. However some documents lately found in the archives of the Pitti palace appear to verify beyond doubt that the picture in question is the work of the great master. It is 0.82 m. high by 0.60 m. broad.

No. 118. Andrea d'Agnolo, called Andrea del Sarto (of Florence, b. in 1489 d. 1531). Portraits of himself and his wife.

They are 0.64 m. broad by 0.84 m. long.

On the next wall :

No. 123. By the same artist. *The Virgin and four saints*. The four figures in the lower part of the composition represent St. Fedele, and St. Catherine (those in the centre), and St. Giovanni Gualberto (to the right), and St. Bernardo degli Uberti (to the left).

Only the upper portion of this picture is by the hand of Andrea, the other portion was finished by other artists. It is 3.06 m. high by 2.07 m. broad.

No. 124. By the same artist. *The Annunciation*.

On this beautiful painting there is an inscription in golden letters which runs as follows :

Andrea del Sarto ta pinta  
Qui come nel cor ti porta  
E non qual sei Maria per isparger  
Tua gloria e non suo nome.

No. 125. Fra Bartolommeo di Paolo del Fallorino, called Baccio della Porta (of Florence, b. 1475 d. 1517). *St. Mark*.

It is 3.40 m. high by 2.12 m. broad.

On the next wall :

No. 131. Iacopo Robusti, called « Il Tintoretto » (of Venice, b. 1519 d. 1594), Portrait of Vincenzo Zeno.

It is 1.11 m. high by 0.86 m. broad.

No. 133. Salvator Rosa (Neapolitan, b. 1615 d. 1673). *Battle-piece*.

It is 2.51 m. broad by 3.39 m. long.

No. 134. Paolo Caliari called « Il Veronese » (of Verona, b. 1528 d. 1588). *The Maries at the sepulchre*.

This fine painting is 0.91 m. high by 0.66 m. broad.

No. 64. Fra Bartolommeo di Paolo del Fallorino called

Baccio della Porta (of Florence, b. 1475 d. 1517). *The Descent from the Cross*.

This very fine painting is 1.52 m. broad by 1.95 m. long.

No. 113. Rosso Rossi or del Rosso, called « Il Rosso fiorentino » (of Florence, b. 1496  $\frac{1}{2}$  d. 1541). *The Three Fates*.

This fine picture was for some time att. to Michael Angelo Buonarroti. It is 0.83 high by 0.61 m. broad.

No. 139. Peter Paul Rubens (of Siegen, b. 1577 d. 1640). *Holy Family*.

It is 1.14 m. high by 0.89 m. broad.

No. 77. Niccolò Soggi (of Florence, b. 1474 d. 1554). *The Virgin and Child Jesus and four saints*.

The warrior receiving the benediction of the Divine Son is supposed to be St. Eustachius. The other figure to the right represents St. John the Baptist. This picture is 1.73 m. high by 1.56 m. broad.

No. 18. Vecellio Tiziano (Venetian of Pieve di Cadore, b. 1477 d. 1576). Portrait of a lady called La Bella di Tiziano.

The execution of this beautiful portrait is absolutely admirable although restorations and retouches have slightly affected the harmony of the colouring. It is asserted by many that the gracious lady in this picture is the one loved by the great painter, since in his works we repeatedly see her features reproduced.

It is 1.00 m. high by 0.76 m. broad.

On the next wall :

No. 142. Artemisia Gentileschi (of Pisa, b. 1590 d. 1642). *Mary Magdalene*.

This painting is probably a portrait of which the artist, from some whim made a picture putting a skull on the table and a vase of perfumes on the floor. It is 1.45 m. high by 1.09 m. broad.

No. 144. Giov. Battista Franco called « Il Semolei » (of Venice b. 1536 d. 1561). *The battle of Montemurlo*.

It is 1.32 m. high by 1.13 m. broad.

In the centre of the hall stands a statue of Victory, a modern work by Consani. At the sides are three tables, two of which are of Egyptian porphyry and inlaid with pietre dure, while the other is in calcedony and ornamented with jasper and amethyst.

HALL OF SATURN (7<sup>a</sup>). The paintings on the magnificent ceiling are by Pietro Berrettini called Pietro da Cortona (b. 1596 d. 1669), and represent : *Saturn receiving a man in the prime of life whom he causes to be crowned by Glory and*

*Eternity*. This man is accompanied by Mars, Hercules, and Prudence, and he represents Duke Cosimo I dei Medici.

No. 37. Paolo Caliari called Paolo Veronese (of Verona, b. 1528 d. 1588). Portrait of his wife.

It is 0.71 m. high by 0.51 m. broad.

No. 151. Raffaello Sanzio (of Urbino, b. 1483 d. 1530). *The Madonna della Seggiola*.

This beautiful picture was painted at Rome in 1516. The universal fame this splendid work has won is absolutely merited by the wonderful talent it displays. The diameter of the picture is 0.71.

No. 156. Giovanni Barbieri called « Il Guercino » (Bolognese, b. 1591 d. 1666). *The Virgin and the Child Jesus*.

This picture known to the artistic world as the *Madonna della Rondine* is 1.18 m. high by 1.44 m. broad.

No. 158. Raffaello Sanzio. Portrait of the cardinal Bernardo Dovizi da Bibbiena.

This fine portrait, believed to be a copy of the one existing in the museum at Madrid is 0.86 m. high by 0.66 m. broad.

On the next wall :

No. 159. Fra Bartolommeo di Paolo del Fallorino called Baccio della Porta (of Florence, b. 1475 d. 1517). *The Risen Christ among four Evangelists*. To the right are seen St. Matthew and St. John, to the left St. Mark, and Luke, Before the Saviour are two graceful angels supporting a disc in which a landscape is painted.

This vigorous work, perhaps the best of Fra Bartolommeo's paintings, is 2.83 m. high by 2.01 m. broad.

No. 160. Anthony Van Dyck (of Antwerp, b. 1599 d. 1041). *Head of the Virgin*.

It is 0.38 m. high by 0.25 m. broad.

No. 163. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1489 d. 1531). *The Annunciation*.

This excellent work is 0.95 m. broad by 1.87 m. long.

No. 164. Pietro Vannucci called « Il Perugino » (Umbrian of Città della Pieve, b. 1446 d. 1524). *The Deposition*.

This magnificent work is 2.16 m. high by 1.94 m. broad.

No. 165. Raffaello Sanzio (of Urbino, b. 1483 d. 1520). *The Virgin, Child, and saints*.

Under a large canopy the hangings of which are supported by two angels in graceful attitude, is the beautiful and humble Virgin holding upon

her knees the Infant Jesus who with childish smiles and faith leans against her bosom. At the sides of the throne are seen, to the right, St. Peter and Bernard and to the left, Sts. James and Augustine. Completing the picture are two angels, undraped, holding a scroll in their hands. This celebrated work known to the artistic world as the Madonna del Baldacchino is well-worthy the fame it bears. It is exquisitely designed and finished with an inimitable technical skill. It is 2.76 m. high by 2.19 m. broad.

No. 166. Annibal Caracci (of Bologna, b. 1560 d. 1609).  
Head of a man.

It is 0.35 m. broad b. 0.78 m. long.

No. 167. Giulio Pippi called Giulio Romano (of Rome, b. 1492 d. 1546). *Dance of the Muses.*

This charming little picture is 0.35 m. broad by 0.78 m. long.

No. 168. Giovanni Francesco Barbieri called « Il Guercino » (of Bologna, b. 1591 d. 1666). *Study of a head for a St. Francis.*

It is 0.45 m. high by 0.35 m. broad.

On the next wall :

No. 171. Raffaello Sanzio (of Urbino, b. 1483 d. 1520).  
*Portrait of Tommaso Inghirami.*

This fine portrait is 0.98 m. high by 0.63 m. broad.

On the next wall :

No. 172. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1489 d. 1531). *The Dispute on the Trinity.*

In the upper portion of this picture are seen the Holy Spirit, emblem of the Trinity, in the form of a dove, and the Creator holding the crucifix. In the lower part in the foreground St. Sebastian (to the left) and the Magdalene (to the right) are seen worshipping. In the centreground Sts. Peter Martyr and Francis (to the right), and Sts. Augustine and Lawrence (to the left) are seen discussing. It is an excellent composition in every respect. There is an elegance and skilfulness in the disposition of the figures, a justness in the proportion and in the exquisiteness of the design, a clever and technical interpretation of feeling in the features of the various figures. The work is signed. It is 2.29 m. high by 1.89 m. broad.

No. 59. Raffaello Sanzio (of Urbino, b. 1483 d. 1520).  
*Portrait of Maddalena Doni.*

This very fine portrait, painted at Florence in 1504, in the artist's youth is 0.62 m. high by 0.44 m. broad.

No. 174. By the same. *The vision of Ezekiel.*

A little picture of masterful composition, painted in 1510. It is 0.40 m. high by 0.30 m. broad.

No. 61. By the same. *Portrait of Angelo Doni.*

A fine portrait, companion of the one numbered 59. It was painted in 1504. It is 0.62 m. high by 0.44 m. broad.

No. 116. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of Vittoria della Rovere, wife of Ferdinando II of the Medici.*

This fine portrait is 0.98 m. high by 0.80 m. broad.

No. 178. Raffaello Sanzio (of Urbino, b. 1483 d. 1520). *The Virgin and Child Jesus called The Madonna del Granda.*

This picture is so known because the Grand-Duke Ferdinand III kept it constantly at the head of his bed and never wished to be separated from it while he lived. It came to the gallery in 1859. It was with good reason that Ferdinand III was so enraptured by this painting for it is of an extraordinary attractiveness, exquisite in design and excellent in colouring. It is perhaps the one of Raphael's Madonnas that most expresses a true religious sentiment in the beautiful face of the Virgin transfused with celestial light. It is 0.84 m. high by 0.56 m. broad.

No. 179. Sebastian Luciani, called Sebastiano del Piombo (b. at Venice in 1485 d. 1547). *Martyrdom of St. Agatha.*

Full of energy and life in the execution and colouring, and excellent in design, this painting may be compared with the works of Raphael, Titian, and other great masters. It is signed and dated, Rome 1520. Measures 1.31 m. broad by 1.75 m. long.

Two tables of Broccatello di Spagna and one of pietra paragone are to be seen in this room.

HALL OF THE ILIAD (8). The vaulting of the ceiling was painted by Luigi Sabatelli (of Florence, b. 1772 d. 1850). The subject is as follows: *Jupiter in Olympus gathering all the gods around him to command them not to take part in the war between the Greeks and Trojans.*

The lunettes are adorned with mythological scenes. The architecture of the hall is by T. Cacialli.

No. 185. Giorgio Barbarelli, called Giorgione (Venetian, b. 1478 d. 1511). *A concert.*

A very beautiful picture. It is 1.08 m. broad by 1.22 m. long.

No. 186. Paolo Caliari called Paolo Veronese (of Verona, b. 1528 d. 1588). *The baptism of Christ.*

It is 1.93 m. high b. 1.32 m. broad.

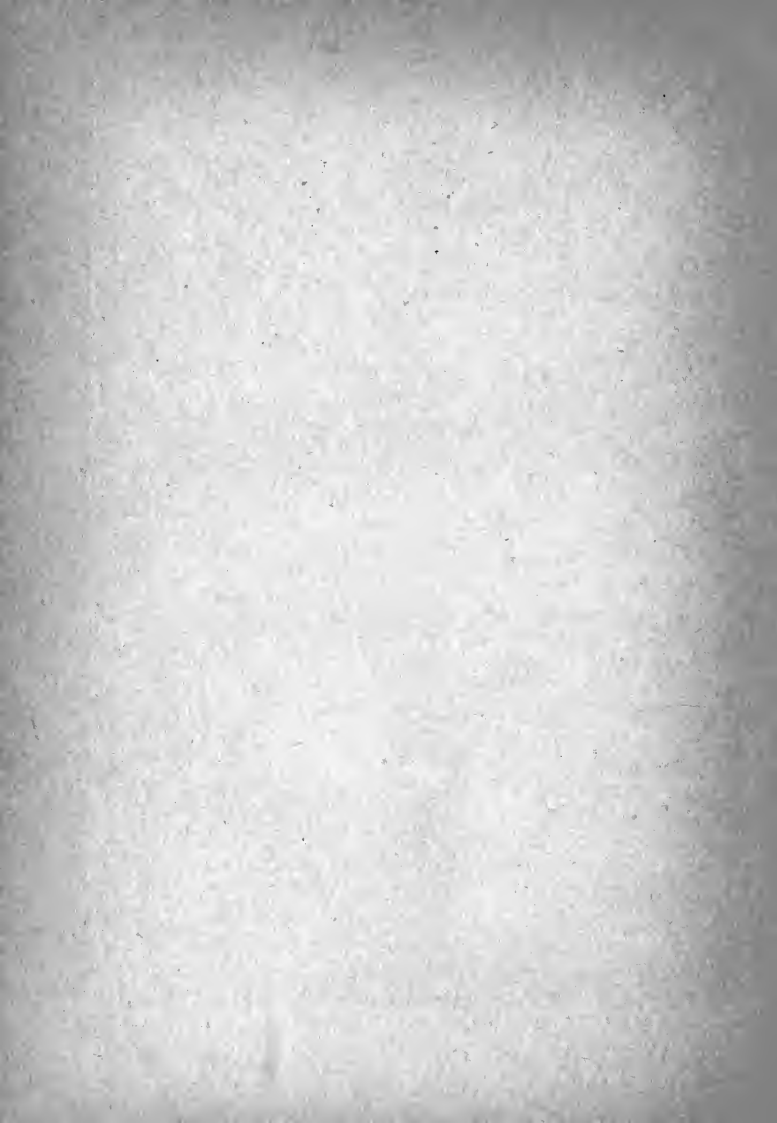
No. 187. Scipione Pulzone called Scipione Gaetano (of



GALLERIA PITTI - *Raffaello*, Madonna del Granduca.



GALLERIA PITTI - *Murillo*, Madonna col bambino.





Gaeta, b. 1552 d. 1593). *Portrait of Eleonora daughter of Francesco I dei Medici, and wife of Vincenzo I, Duke of Mantova.*

It is 0.84 m. high by 0.66 m. broad.

No. 190. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of the son of Frederick III of Denmark.*

This fine work is 0.71 m. high by 0.53 m. broad.

No. 191. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1489 d. 1531). *The Assumption of the Virgin.*

In this fine work the artist has painted his own portrait in one of the apostles grouped around the Virgin's tomb. It is the one kneeling in the foreground dressed in red tunic and blue mantle. The picture is 3.62 m. high by 2.03 m. broad.

No. 192. Scipione Pulzone called Scipion Gaetano (of Gaeta, b. 1552 d. 1593). *Portrait of Maria dei Medici, Queen of France.*

This portrait is 0.80 m. high by 0.61 m. broad.

No. 195. Giacomo Raibolini called « Il Francia » (of Bologna, b. ? d. 1557). *Portrait of a man.*

It is 0.69 m. high by 0.52 m. broad.

On the next wall :

No. 200. Vecellio Tiziano (Venetian di Pieve di Cadore, b. 1477 d. 1576). *Portrait of Philip II King of Spain.*

A fine portrait, 1.85 m. high by 0.91 m. broad.

No. 201. By the same. *Portrait of Cardinal Ippolito dei Medici in Hungarian costume.*

A very fine work 1.38 m. high by 1.06 m. broad.

No. 207. Ridolfo Ghirlandaio (of Florence, b. 1483 d. 1561). *Portrait of unknown called The goldsmith.*

This very fine work unfortunately spoiled by restorations was for some time att. to Leonardo da Vinci. It is 0.44 m. high by 0.33 m. broad.

No. 208. Fra Bartolommeo di Paolo del Fallorino, called Baccio della Porta (of Florence, b. 1475 d. 1517). *The Virgin and Child, and various saints.* The Virgin under a canopy supported by four angels sits high enthroned. holding in her arms the Infant Jesus who is in the act of placing a ring on the finger of St. Catherine of Siena kneeling humbly before them. To the left are seen St. George, easily recognizable by his armour, St. Peter Martyr, with a stone upon his

head, and the apostles Sts. Peter and Paul. To the left are St. Bartholomew, holding a book and a knife in his hand, St. Catherine of Alexandria, three monks and two other figures, unknowns.

A good work dated 1512, and measuring 3.50 m. high by 2.67 m. broad.

No. 215. Vecellio Tiziano (Venetian of Pieve di Cadore,

b. 1477 d. 1576). Portrait of a man.

It is 1.76 m. high by 1.12 m. broad.

No. 216. Paolo Caliari, called Paolo Veronese (of Verona,

b. 1528 d. 1588). *Portrait of Daniele Barbaro*.

It is 1.37 m. high by 1.09 m. broad.

On the next wall:

No. 219. Pietro Vannucci called « Il Perugino » (Umbrian,

b. 1446 d. 1524) *The Virgin adoring the Infant Jesus*.

A charming picture, full of feeling. It is 0.86 m. square.

No. 224. Ridolfo Bigordi, called « Il Ghirlandaio » (of Florence, b. 1483 d. 1561). Female portrait.

An excellent picture dated 1508. It is 0.62 m. high by 0.48 m. broad.

No. 225. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1489 d. 1541). *The Assumption of the Virgin*.

Of the two kneeling figures in the foreground the one of a man represents St. Nicholas of Bari. The other figures in various and expressive attitudes gazing at the sky, represent the apostles.

This splendid work of the great artist was brought to Florence from Cortona in 1639 not without a hostile demonstration by the Cortonese. It is 3.72 m. high by 2.14 m. broad.

No. 228 Vecellio Tiziano (Venetian of Pieve di Cadore, b. 1477 d. 1576). *The Saviour*.

It is 0.78 m. high by 0.55 m. broad.

No. 229. Raffaello Sanzio (of Urbino, b. 1483 d. 1520). Female portrait called *La gravida*.

An excellent portrait, painted about 1506, and measuring 0.66 m. high by 0.52 m. broad.

No. 230. Francesco Mazzoli, called « Il Parmigianino » (of Parma, b. 1503 d. 1540). *The Madonna with Child Jesus and several angels*.

It is 2.14 m. high by 1.33 m. broad.

On the next wall:

No. 237. Rossi Rosso, called « Il Rosso Fiorentino » (of Florence, b. 1496 d. 1541). *The Virgin and several saints.*

The Virgin seated upon a high throne is surrounded by nine saints. To the right are seen Sts. Peter and Paul and two others; to the left, Sts. Sebastian and Bernard, while kneeling almost before the Madonna are Sts. Augustine, James, and another. In the foreground St. Catherine is seen kneeling.

It is 3.48 m. high by 2.57 m. broad.

In the centre of the hall stands a statue of *Charity* by Lorenzo Bartolini (of Vernio near Florence, b. 1777 d. 1850).

The hall also contains four tables, two of oriental alabaster ornamented with lapis-lazuli and Flemish purple, one of oriental granite and one of Barga jasper. On the last are placed two ancient black marble vases ornamented with gilt and silver bronze.

HALL OF THE STUFA (stove) (9). Frescoes on the walls by Pietro Berrettini called Pietro da Cortona (b. in 1596 d. 1666) allegorical representations of the four ages of the world. Pictures on the ceiling and in the lunettes by Matteo Rosselli (of Florence b. 1578 d. 1650). The marvellous bronze statues of *Cain and Abel* were modelled by Giovanni Duprè (of Siena, b. 1817 d. 1882) and cast by C. Papi. The four marble statuettes are ancient. A green porphyry column sustains a vase on which the portrait of Napoleon I is painted. Two tables in Corsican jasper, with vases and flowers in Florentine mosaic.

HALL OF THE EDUCATION OF JUPITER (10<sup>a</sup>). Paintings on the ceiling are by Catani and represent the education of the Chief of the Gods.

No. 243. Don Diego Rodriguez de Silva called Velasquez (of Siviglia, b. 1599, d. 1660). *Portrait of Philip IV King of Spain.*

A fine picture 1.26 m. high by 0.68 m. broad.

On the next wall:

- No. 254. Iacopo Palma called « Il Vecchio » (of Bergamo, b. 1480 d. 1548). *Holy Family.*

It is 0.92 m. broad by 1.30 m. long.

No. 255. Abraham De Vries (of Rotterdam, b. ? d. 1662). *Portrait of a man.*

A beautiful portrait 1.27 m. high by 0.90 m. broad.

No. 256. Fra Bartolommeo di Paolo del Fallorino called Baccio della Porta (of Florence, b. 1475 d. 1517). *Holy Family*.

It is 0.97 m. high by 0.91 m. broad.

No. 258. Tiberio Tinelli (of Venice, b. 1586 d. 1638). Portrait of a man.

A fine portrait 1.33 m. high by 1.05 m. broad.

On the next wall:

No. 266. Carlo Dolci (of Florence, b. 1616 d. 1686). *Martyrdom of S. Andrea*.

This meritorious work, perhaps the best by Dolci, is 1.23 m. high by 0.99 m. broad.

No. 96. Cristofano Allori, called « Il Bronzino » (of Florence, b. 1577 d. 1621). *Judith*.

An excellent composition, 1.40 m. high by 1.12 m. broad.

In this room is also to be seen a black antique table inlaid with pietre dure.

HALL OF THE BATH (11). Four columns of verde antico support the ceiling, the stucco ornaments of which are by Marinelli and the figures by Pampaloni. The four marble statues were sculptured by Insom and Bongiovanni. The small tables are of ornamental petrified wood.

HALL OF ULYSSES (12<sup>a</sup>). The paintings on the ceiling are by Martellini and represent *The return of Ulysses to Ithaca*.

No. 289. Iacopo Ligozzi (of Verona, b. 1543 d. 1627). *The Virgin and Child Jesus appearing to St. Francis*.

It is 2.54 m. high by 1.72 m. broad.

No. 296. Francis Pourbus (of Antwerp, b. 1579 d. 1622). Portrait of a man.

It is 0.46 m. high by 0.36 m. broad.

On the next wall:

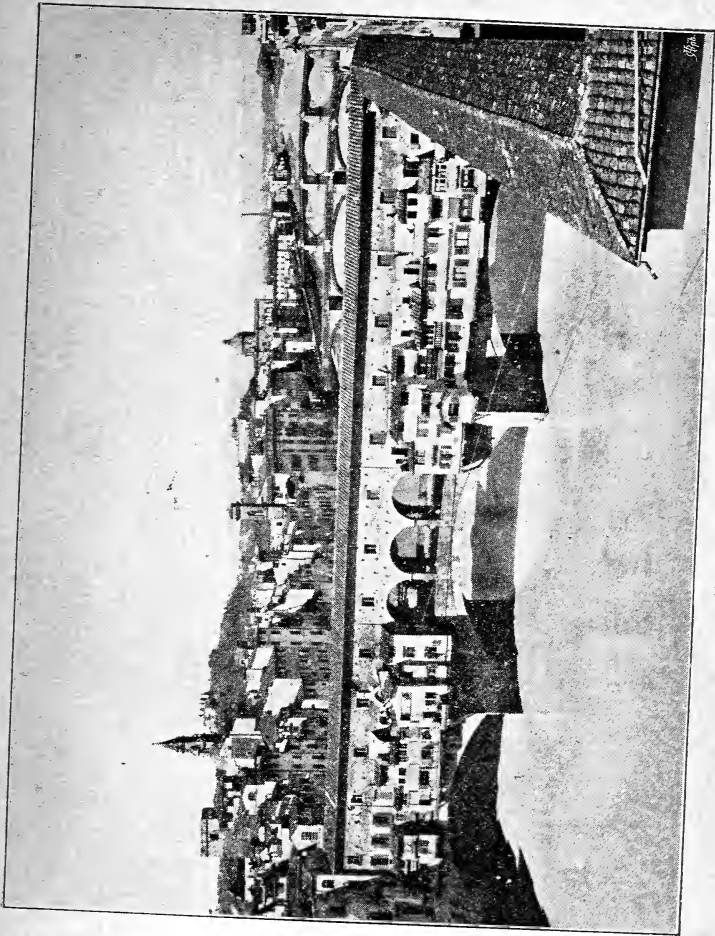
No. 305. Cristofano Allori (of Florence, b. 1577 d. 1621). *St. John in the desert*.

It is 1.58 m. high by 1.17 m. broad.

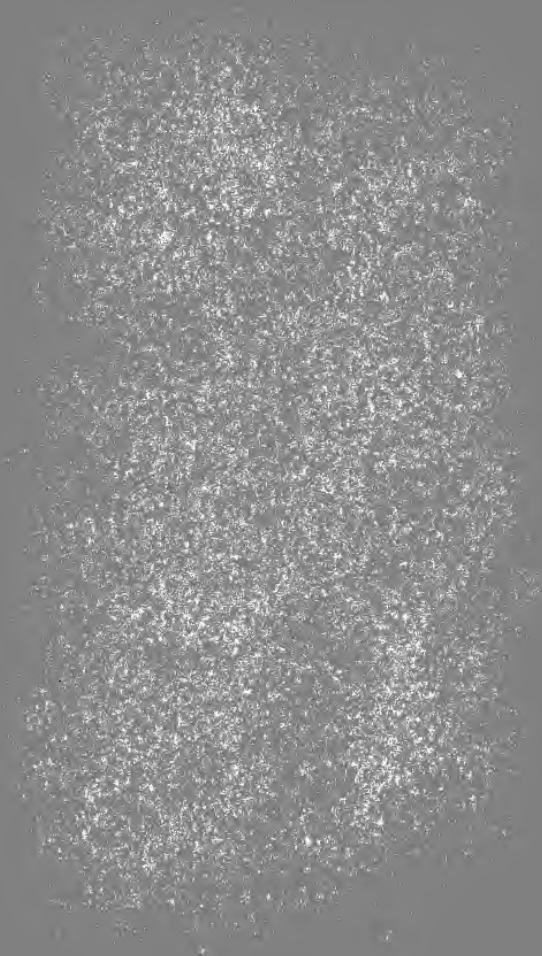
No. 306. Salvatore Rosa (of Naples, b. 1615 d. 1673). *Landscape*.

It is 1.00 m. broad by 1.26 m. long.

No. 307. Andrea d'Agnolo, called Andrea del Sarto (of Florence, b. 1489 d. 1531). *The Virgin, Child Jesus and va-*



VEDUTA DEI PONTI



*rious saints.* To the right are seen Sts. Lawrence and Paul the hermit; to the left Sts. Sebastian and Rocco, and in front St. John the Baptist and Mary Magdalene.

This beautiful picture is 2.00 m. high by 1.76 m. broad.

No. 311. Vecellio Tiziano (Venetian of Pieve di Cadore, b. 1477 d. 1576). *Portrait of Alfonso I Duke of Ferrara.*

It is 1.55 m. high by 1.24 m. broad.

No. 312. Salvatore Rosa (of Naples, b. 1615 d. 1673). *Seascape.*

It is 0.99 m. broad by 1.27 m. long.

On the next wall:

No. 313. Iacopo Robusti, called « Il Tintoretto » (of Venice, b. 1519 d. 1594). *The Virgin and Child Jesus.*

It is 1.50 m. high by 0.97 m. broad.

No. 316. Carlo Dolci (Florentine, b. 1616 d. 1686). *Portrait of a youth.*

It is 0.58 m. high by 0.47 m. broad.

No. 323. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Female portrait.*

It is 0.68 m. high by 0.51 m. broad.

No. 324. Van Dyck (XVII century). *Portrait of the Duke of Buckingham.*

It is 0.63 m. high by 0.48 m. broad.

No. 326. Paris Bordone (of Treviso, b. 1500 d. 1570). *Portrait of Pope Paul III.*

It is 1.30 m. high by 0.86 m. broad.

In this hall are also a table in pietre dure and a handsome cabinet in ebony inlaid with ornamental wood and ivory. (The interior of this cabinet may be seen by request). In the centre is a beautiful Sèvres vase.

HALL OF PROMETHEUS (13<sup>a</sup>). The paintings on the ceiling are by Guiseppe Colignon, and represent *Prometheus, aided by Minerva, stealing the sacred fire.*

No. 376. Lorenzo Costa (of Ferrara, b. 1460 d. 1535). *Portrait of a man.*

It is 0.55 m. high by 0.45 m. broad.

No. 371. Lombardian School. *Portrait of Beatrice d'Este.*

It is 0.45 m. high by 0.35 m. broad.

No. 337. Scipione Pulzone called Scipion Gaetano (of

Gaeta, b. 1552 d. 1593). *Portrait of Ferdinando I of the Medici.*

It is 0.16 m. high by 0.13 m. broad.

No. 339. Iacopo Robusti called « Il Tintoretto » (of Venice, b. 1519 d. 1594). *Portrait of a man.*

It is 1.10 m. high by 0.88 m. broad.

No. 341. Bernardo Betti called « Il Pinturicchio » (of Perugia, b. 1454 d. 1513). *The adoration of the Magi.*

From some incorrectness in the design it is thought that this work is not by the hand of the master, but by one of his pupils. It is 0.57 m. high by 0.45 m. broad.

No. 343. Fra Filippo Lippi (of Florence, b. 1412 d. 1469). *The Virgin and Child Jesus.*

It is supposed that in the features of the Madonna the painter has depicted the lady he loved. This excellent work is 1.31 in diameter.

No. 344. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of Cosimo III of the Medici when a child.*

It is 1.11 m. high by 0.83 m. broad.

On the next wall:

No. 388. Filippino Lippi (of Florence, b. 1457 d. 1504). *The death of Lucrece.*

It is 0.41 m. broad by 1.96 m. long.

No. 353. Alessandro Filipepi, called Sandro Botticelli (of Florence, b. 1447, d. 1500). Female portrait, called *La Bella Simonetta.*

Simonetta Vespucci was the wife of a Cattani, and loved by Giuliano dei Medici. She was celebrated for her beauty, sung by poets of the time in Italian and Latin verse. It is 0.61 m. high by 0.40 m. broad.

No. 354. Lorenzo di Credi (of Florence, b. 1459 d. 1539). *Holy Family.*

It is 1.13 in diameter.

No. 355. Luca di Egidio Signorelli called Luca da Cortona, (of Cortona, b. 1441 d. 1524). *Holy Family.*

It is 0.88 m. square.

No. 357. Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). *Holy Family.*

It is 1.34 m. high by 0.92 m. broad.

N. 358. Domenico Bigordi called « Il Ghirlandaio » (Florentine, b. 1449 d. 1494). *The Adoration of the Magi.*

This excellent work is a repetition of one in the Uffizi Gallery. It is 0.98 m. square.



No. 365. Mariotto Albertinelli (of Florence, b. 1467 d. 1512). *Holy Family*.

A very good work 0.86 m. in diameter.

No. 363. Benvenuto Tisio called « Il Garofolo » (of Ferrara, b. 1481 d. 1559). *Holy Family*.

It is 0.60 m. high by 0.39 m. broad.

No. 359. Domenico Beccafumi called « Il Mecherino » (of Siena, b. 1484 d. 1549). *Holy Family*.

It is 0.88 m. in diameter.

On the next wall:

No. 367. Andrea del Minga (of Florence, of the XVI century). *The Creation of Eve*.

It is 1.97 m. high by 1.67 m. broad.

No. 372. Att. to Alessandro Filipepi called Sandro Botticelli (of Florence, b. 1447 d. 1500). Portrait of a man.

It is 0.48 m. high by 0.34 m. broad.

No. 378. Andrea del Minga (of Florence, of the XVI century). *Adam and Eve driven from the Garden of Eden*.

It is 2.13 m. high by 1.72 m. broad.

No. 381. Giovanni Pedrini called Giampietrino (of Florence, or Milan, of the XVI century). *St. Catherine*.

It is 0.63 m. high by 0.50 m. broad.

On the next wall:

No. 384. Piero del Pollaiuolo (of Florence, b. 1412 d. 1498). *St. Sebastian*.

It is 1.90 m. high by 0.78 broad.

In this hall are two tables of scagliola and one, occupying the centre, of pietre dure, made in the Royal manufactory of Florence. This splendid table rich with stones of great value is supported by a bronze pedestal admirably modelled by Giovanni Duprè (of Siena, b. 1817 d. 1882)

POCCETTI GALLERY (14). The famous allegorical frescoes of the ceiling are the work of Bernardino Barbatelli called « Il Poccetti » (of Florence, b. 1542 d. 1612).

No. 483. Venetian School. *The Virgin adoring the Infant Jesus*.

It is 0.69 m. high by 0.62 m. broad.

Third wall:

No. 493. Venetian School of the XVI century. Portrait of a man.

This fine portrait, formerly att to Moretto da Brescia, is 0.66 m. high by 0.53 m. broad.

No. 495. By the same. *Portrait of Tommaso Mosti*.

It is 0.25 m. broad by 0.66 m. long.

There are also in this hall two ornamental alabaster tables, and one in malachite, besides a marble bust of the celebrated Canova and one of Jupiter, a copy from the antique.

**CORRIDOR OF THE COLUMNS (15).** Two columns of oriental alabaster. The six mosaic pictures were executed in the royal manufactory at Florence and represent *Painting, Sculpture, Architecture, Music, the Tomb of Cecilia Metella, and the Pantheon at Rome*. 28 pictures with many small portraits of great merit.

**HALL OF JUSTICE (16).** The ceiling was painted by Fedi and represents *Justice with Mercury and Peace* at the sides. Above these figures are *Jupiter* and *Juno* with other divinities.

No. 389. Iacopo Robusti, called « Il Tintoretto » (of Venice, b. 1519 d. 1594). *Portrait of a man*.

It is 1.10 m. high by 0.97 m. broad.

No. 391. Francis Pourbus (of Bruges, b. 1572 d. 1622). *Portrait of Princess Eleonora of Mantua when a child*.

It is 0.63 m. high by 0.49 m. broad.

No. 408. Peter Van Der Faes, known as Sir Peter Lely (Fleming of Svest, b. 1618 d. 1680). *Portrait of Oliver Cromwell*.

A fine portrait. It is 0.72 m. high by 0.62 m. broad.

No. 395. Guido Reni (of Bologna, b. 1575 d. 1642). *St. Elizabeth*.

It is 0.51 m. high by 0.39 m. broad.

No. 396. Giovanni Mannozi called Giovanni da S. Giovanni (of Val d'Arno, b. 1590 d. 1636). *The Virgin and Child Jesus*.

It is 0.51 m. broad by 0.67 m. long.

On the next wall:

No. 401. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of Canon Pandolfo Ricasoli*.

It is 1.15 m. high by 0.86 m. broad.

On the next wall:

No. 403. Angiolo Bronzino (of Florence, b. 1502 d. 1572). *Portrait of Cosimo I of the Medici.*

It is 0.77 m. high by 0.59 m. broad.

No. 405. Boni azio Bembo or Fazio da Val d'Arno (of Crema, b. in the XV century). *Jesus in the midst of the doctors.*

It is 1.98 m. high by 1.76 m. broad.

N. 409. Sebastiano Luciani called Fra Sebastiano del Piombo (of Venice, b. 1485 d. 1547). *Portrait of a man.*

In this splendid work of excellent model and design we find a masterly combination of the grandeur of design and force of sentiment of the Florentine School, and, although somewhat effaced by time, the gaiety of colouring of the Venetian School.

This portrait is 0.78 m. high by 0.66 m. broad.

We also observe in this hall a table of scagliola and two of spanish brocatello. The magnificent ebony cabinet occupying the centre was purchased in Germany by Ferdinand II of the Medici. It is rich with pictures in pietre dure, mosaics, and sculptures (in the interior) in amber. The interior of this fine piece of furniture may be seen by requesting one of the custodians of the gallery.

HALL OF FLORA (17). Pictures on the ceiling are by Marini and represent *Flora to whom several cupids are presenting flowers and fruits.*

No. 419. Justus Sustermans (of Antwerp, b. 1597 d. 1681). *Portrait of a man.*

It is 0.96 m. high by 0.76 m. broad.

No. 415. By the same. *Portrait of Ferdinando II of the Medici.*

It is 0.77 m. high by 0.64 m. broad.

No. 135. Salvator Rosa (of Naples, b. 1615 d. 1673). *Battle-piece.*

It is 0.93 m. broad by 1.44 m. long.

No. 421. Gaspero Dughet called «Il Poussin» (of Rome, b. 1615 d. 1675). *Landscape.*

It is 0.51 m. broad by 0.86 m. long.

On the next wall:

No. 423. Vecellio Tiziano (Venetian of Pieve di Cadore, b. 1477 d. 1576). *The Adoration of the shepherds.*

This painting which some critics do not admit to be by the hand of Titian is 0.93 m. broad by 1.19 m. long.

No. 426. Francesco Furini, called «Il Furino» (of Florence, b. 1600 d. 1649), *Adam and Eve*.

It is 1.93 m. broad by 2.41 m. long.

No. 428. J. Ruysdael (of Haarlem, b. 1630 d. 1681). *Landscape*.

It is 0.53 m. broad by 0.63 m. long.

No. 430. Lodovico Cardi called «Il Cigoli» (of Florence, b. 1559 d. 1613). *The Virgin and Child Jesus*.

It is 1.44 m. high by 1.11 m. broad.

On the next wall:

No. 434. Angiolo Bronzino (of Florence, b. 1502 d. 1572). *Portrait of the engineer Luca Martini*.

It is 0.98 m. high by 0.82 m. broad.

No. 436. Gaspero Dughet called «Il Poussin» (of Rome, b. 1615 d. 1675). *Landscape*.

No. 437. A. Van Dyck (of Antwerp, b. 1599 d. 1641). *The repose in Egypt*.

It is 1.34 m. broad by 1.59 m. long.

In the centre of the room is the famous *Venus* sculptured by the celebrated Canova. The two tables in Florentine mosaic represent the *Cascade Palace* and the *Baths of Montecatini*.

HALL OF THE PUTTI (18). The pictures on the ceiling are by Marini.

No. 449. Paul Bril (of Antwerp, b. 1554, d. 1626). *Landscape*.

It is 0.93 m. broad by 1.39 m. long.

No. 451. Rachael Ruysch (of Amsterdam, b. 1665 d. 1730). *Fruits, flowers and insects*.

It is 0.69 m. broad by 0.89 m. long.

No. 453. Salvator Rosa (of Naples b. 1615 d. 1673). *Landscape—Peace burning the weapons of war*.

An imposing painting 1.34 m. broad by 2.08 m. long.

On the next wall:

No. 457. John Bubbels (Dutchman of the XVIII century). *Seascape*.

It is 0.69 m. broad. by 0.96 m. long.

Nos. 468 and 469. William Van Aelst (Dutchman, b. 1620 d. 1679). *Fruits and Flowers*.

It is 0.73 m. broad by 0.98 m. long.

On the next wall :

No. 470. Rosa Salvatore (of Naples, b. 1615 d. 1673).  
*Landscape.*

In this imposing picture is seen the famous philosopher Diogenes, throwing away the cup as a useless thing upon seeing a child gather water in his hands to quench his thirst. It is 1.47 m. broad by 2.22 m. long.

No. 476. Andrea d'Agnolo called Andrea del Sarto (of Florence, b. 1489 d. 1531). *Holy Family.*

It is 0.87 m. high by 0.65 m. broad.

The pretty view looking from the window of this room should be noticed.

**NB.** With the ticket purchased at the door of the gallery for 1 lira, the visitor may also visit the corridor connecting the Pitti gallery with that of the Uffizi. If the visitor wishes to pass directly into the Uffizi Gallery instead of returning through the Palatine he may do so on obtaining another ticket, value 1 lira.

**Excursions.** Leaving the gallery we will take the omnibus running to Porta Romana (C 9). From here we may drive (stipulating the price beforehand) to the neighbouring hill of Bellosguardo, from which is to be enjoyed one of the finest views of the city and its surroundings.

Having reached the piazza, we must in order to admire the view, pass into the v. Roti Michelozzi the street on our left. Fine and historical villas are dotted about the hill, prominent among them, the Villa dell'Ombrellino, the property of sig. Zonbow (p. di Bellosguardo 5) and Villa Roti Michelozzi, the property of Lady Paget (p. of the same name 1).

**Evening Amusements** (See first day).

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# APPENDIX

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## WALKS AND EXCURSIONS.

As many strangers and foreigners may intend to stay longer than seven days in Florence we have thought it a useful and agreeable appendix to add a chapter dealing with the various walks and excursions that are to be enjoyed in the surroundings of the city.

### EIGHTH DAY.

**Beyond the Barriera del Ponte all'Asse (G I). PROGRAMME:  
MONTEMORELLO - DOCCIA - CASTELLO - PETRAIA - CAREGGI.**

**Montemorello** is the name of that mountain to the north of the city which rising 965 m. above sea-level and raising its barren crest above the neighbouring hills, pushes its extremities almost to the very doors of the Florentine suburban residences. In order to ascend it and enjoy the wonderful view from its summit we take the tramcar in v. dei Pecori (F 5), running to Sesto Fiorentino, demanding a ticket for Castello (25 c. first class, 20 c. second). From here we reach the summit of the mountain on foot or on donkey-back, passing through the vineyards of *Torre della Baracca*, and *Buca della Neve*. At the first place the basin is seen in which the fountain that supplies the porcelain manufactory of *Doccia* rises, a fountain of freshest water, inexhaustible even in the hottest summer. All the surrounding woods belong to the Marchesi Ginori. We descend to the little village of *Morello* and now from there to *Sesto* where we may take the tram to the city.

**Doccia** (Porcelain manufactory of Richard Ginori). Before leaving Sesto to return to the city it is well-worth while paying a short visit to the neighbouring borgo di Doccia in order to see the famous porcelain manufactory. The manufactory was established in the XVIII century by the Ginori family and in a short time assumed such a great importance that it was enabled to compete with the Sèvres manufactory and indeed with all the most celebrated manufactories.

**Castello.** Having visited the manufactory we descend to Sesto, thence taking the tram to the borgo di Castello (20 c. first class, 15 c. second) where we visit the fine royal villa. Then again taking the tram we shall go to the borghetto del Sodo (fare, first class 15 c., second class 10 c.). Descending next by the neighbouring hill we visit the beautiful royal

**Villa Petraia**, formerly an ancient castle. It was transformed into a villa

by Buontalenti. It contains many beautiful things, sculptures by Tribolo paintings by Andrea del Sarto and Volterrano. We must not forget to visit the

**Church of S. Stefano in Pane** in the street near by, the Via delle Panche. It is a very old church in which is to be seen a fine tabernacle of glazed terra-cotta by Giovanni della Robbia. Returning to the high road we take the tram to the populous and industrial Florentine suburb of Rifredi (fare 15 c. first class, 10 c. second class). Upon arriving we follow the Via Vittorio Emanuele towards the pleasant tiny borough of Careggi where the historical villa of the same name is situated.

**Villa Careggi.** Built by Michelozzi by order of Cosimo the elder. It was the favorite residence of Lorenzo the Magnificent who died there in 1492. Marsilio Ficino also died in this villa in 1499. For many years too it was the seat of the Platonic Academy.

Returning once more to the tram we do not quit our seats till we reach the city.

**NB.** In order to visit the two royal villas of Castello and Petraia, permits must be obtained the day before from the officials in the Casa Reale in Pitti Palace.

## NINTH DAY.

**Beyond the Barriera del Ponte alle Mosse (A 1). POGGIO A CAIANO - PRATO.**

Repairing in good time to the via dei Pecori (F 5) we will take one of the numerous trams running to the barriera del Ponte alle Mosse (10 c). Here we must alight to take the tram that runs from this palace to

**Poggio a Caiano**, a handsome royal villa built by Lorenzo the Magnificent. It contains many fine objects of art, amongst them frescoes by Franciabigio and by Pontormo, and an especially fine one by Andrea del Sarto.

**NB.** *In order to visit this royal villa permits must be obtained beforehand from the office at the Pitti Palace. Tickets cost, 90 c. first class, 70 c. second class. Before entering the tram we enquire about the connection between the trains running to Poggio a Caiano and the trams running to the barriera. Our visit to this fine villa over we take the tram, asking for a ticket to Peretola (first class 55 c., second 45 c.); where upon arriving we take the tram running to*

**Prato**, a fine industrial village lying on the right bank of the Bisenzio, a rapid affluent of the Arno. It is situated about half way (about 11½ miles) between Florence and Pistoia. It contains about 18,000 inhabitants and the comune 52,000. It possesses many artistic things of which we mention the principal.

**CHURCHES.** *Duomo* (S. Stefano). In the piazza of the same name. It was founded in the VIII century, and enlarged and embellished at various epochs up to 1317 in which year the tower that serves as campanile was added. On the facade is the famous pulpit by Donatello and a fine bass-relief, over the central door, by Andrea della Robbia. In the interior amongst other paint-

ings are to be admired the frescoes (in the choir) by Fra Filippo Lippi, perhaps the best of his works, frescoes by Bicci di Lorenzo, and Niccolò Gerini, and the picture by Rodolfo Ghirlandaio over the high-altar. The most important sculptures are the pulpit by Rossellino and Mino da Fiesole, the sepulchre by Filippo Inghirami and the tabernacle with the Madonna dell'ulivo by Giuliano Giovanni and Benedetto da Maiano.

*S. Domenico* (p. Giordano Bruno). It is believed to be the work of Giovanni Pisano, but being burnt in 1600 it was badly restored by Del Bianco.

*S. Francesco* (p. Venti Settembre). It is one of the oldest churches in Prato. There is little within of special interest except a tabernacle for the Eucharist by Antonio da S. Gallo and several frescoes. The facade is very fine and well preserved.

*S. Maria delle Carceri* (p. of the same name). The most important church after the Duomo. It was designed and erected by Giuliano da S. Gallo in 1485. There are works by Della Robbia and Buontalenti.

PUBLIC PALACES: *Castello dell' Imperatore* (p. di S. Maria delle Carceri). It was built in 1220 by the Emperor Frederick II.

*Palazzo del Pretorio, casa dei Dagonari* (p. del Comune). It was built in 1200, first serving the Dagonari family as a residence, later serving as the seat of the Podestas, Capitani, etc. To-day it forms the office of the preture.

*Palazzo Cicognini* (p. of the same name). A large but not very beautiful construction of the XVII century. It forms the quarters of an important national college.

FOUNTAINS: *Fountain called del Bacchino* (1500), bronze work by Tacca, p. del Comune. *Fountain in piazza del Duomo* (modern work) by prof. Falcini. *Fountain in piazza Venti Settembre*, *Stone fountain* (1500) p. Vittorio Emanuele.

STATUES: Monument to Datini Francesco di Marco (modern). Very fine marble statue by prof. cav. Antonio Garella, situated in p. del Comune. Monument to Giuseppe Garibaldi (modern). Stone obelisk with bronze medallions bearing effigies of the general' situated in p. Venti Settembre. Monument to Giuseppe Mazzoni sen. (modern). Fine marble statue by prof. cav. Alessandro Lazzarini, situated in p. del Duomo.

*Picture Gallery* (p. del Comune, palazzo Comunale) Entrance 50 c.

The return to Florence may be made by train or tram; the fare by train is 90 third class, 1.20 second, and 1.40 first; the tram fare is 80c. second class, 1.10 first.

## TENTH DAY.

Beyond the Barriera della Querce. S. DOMENICO - BADIA DEI ROCCETTINI - FIESOLE - CASTEL DI POGGIO - CASTEL DI VINCIGLIATA.

To make this splendid excursion we must set out early in the morning and taking the Fiesole tram in p. del Duomo (G 5) go first to

S. Domenico (fare 30 c.). Upon arriving we stop a moment to admire the



fine view formed to our left by the overhanging Fiesolean hills, to our right by the valley in which the city of Florence lies, and in front of us by the charming heights of Settignano and the fertile hills overlooking the plain of Ripoli. The church with the convent annexed was for a long time the residence of Beato Angelico (of Florence, b. 1387 d. 1455). In the choir is seen a painting by this artist representing the *Madonna and saints*. In the church are also to be seen: an *Annunciation* by Iacopo Chimenti called Empoli (b. at Empoli in 1554 d. 1640), a *Baptism of Christ* by L. di Credi (of Florence, b. 1459 d. 1539), a *St. Francis* by Lodovico Cardi called Cigoli (b. in Florence in 1553 d. 1613), and other paintings.

Leaving the church we take the street that we notice to our left turning our backs to Florence, and descending for a short distance to the

**Badia dei Roccettini.** This church is extremely interesting for its antiquity. The facade is of an architecture peculiar to churches founded before 1000. Annexed to this church is a convent of Scolopi monks who keep a school. We shall retrace our steps in order to take the tram (20 c.) in p. di S. Domenico as far as the piazza di

**Fiesole.** We will begin by visiting the massive ancient walls, the ruins of a Roman theatre (admission 50 c.) and other edifices, the few vestiges of a formerly flourishing Etruscan city. With the objects found in the excavations a small but interesting museum has been established in the ancient Palazzo Pretorio. The hill to the East of Fiesole known as Monte Ceceri is rich in stone, the quarrying of which affords employment to the inhabitants of the surrounding district. Especially worthy of observation is the

*Cathedral*, an important work built in 1010. It has been recently restored (1883). The majestic simplicity of the design strikes the eye even of one accustomed to the contemplation of the beauties of the edifices of this epoch. The marble urn made in 1584 which contains the relics of St. Romulus has been placed in the crypt at the end of the nave. The screen, a very praiseworthy work was made by two Siennese artists in 1349. To the right of the crypt is the little chapel of the baptistery, the font is a granite monolith, a work by Ferrucci (1569). On the opposite wall is a pretty marble tabernacle att. to A. Ferrucci (1502). On each of the two columns a fresco is seen. The one on the right is an unknown of the XIV century, the one to the left is a *St. Sebastian* by Pietro Vannucci called Perugino (b. at Città della Pieve in 1446 d. in 1524). Ascending to the tribune we find to our right the celebrated

**SALUTATI CHAPEL** with the precious bass-reliefs of the *Madonna and saints*, and the bust of Bishop Salutati (d. 1466), the famous works of Mino da Fiesole. The ceiling is ornamented by pictures ascribed by some to Pollaiuolo and by others to A. del Castagno.

In the choir there is a fine triptyck of 1440. The scenes from the life of *St. Romulus* on the ceiling of the apse, were painted by Nicodemo Ferrucci. Near the door of the sacristy to the left of the choir a fine marble altarpiece has been placed, executed in 1493 by A. Ferrucci. Over the principal is a colossal statue of *St. Romulus*, the work of Della Robbia (1521),

and near the right lateral door has been placed the monument of Francesco Ferrucci, with his portrait in porphyry sculptured by himself.

At the end of the piazza is situated the

**Oratory of S. Maria Primerana**, the construction of which dates back to the X century. Here is observed an ancient and venerated image of the Virgin, of Greek style, a crucifixion by Della Robbia, a crucifix by Gaddi, etc.

Following the road that runs past the Bishop's palace (in the oratory annexed to which is to be seen a painting, the *Coronation*, by Lorenzo di Bicci) we ascend the hill from which we enjoy a splendid view of Florence, its suburbs and surrounding hills, and upon which we may see the Basilica of St. Alexander, formerly, as it is thought, a pagan temple. And certainly it is constructed with the remains of an ancient edifice, as is seen in the columns of Oriental cipollino that separate the nave and aisles. On the summit of the hill on the spot which was formerly the summit of the Rocca Fiesolana, 345 m. above sea-level stands the fine

**CHURCH OF S. FRANCESCO**. It contains several good paintings. Descending to the piazza we re-cross it to go into the street on the right to the Museo Civico. Continuing straight along we pass the borgo called Borgunto and come out into the via dei Bosconi, a wide, well planted way affording beautiful views, and winding among the hills for about six miles, that is, as far as to the district called l'Olmo at which point it joins the Faentina road that runs to Romagna by Mugello. We shall follow the via dei Bosconi for a little over a mile, that is as far as the junction on the right of this via with the via di Baccano. Having left this beautiful way, after an hour's walking between the pines and the clefts of the hill we reach the

**Castel di Poggio**, an ancient castle of the Forteguerri di Siena. It is picturesquely situated on an eminence about 400 metres high, all covered with pines and overlooking the Florentine valley. Proceeding along the magnificent way that here begins to descend we arrive at the

**Castel di Vincigliata**, a castle of imposing appearance encircled by walls and towers and crowned by battlements. It is situated about three miles from Florence on the summit of a hill affording a delightful view. According to certain documents it was in existence at a period not many years later than 1000. It has belonged to the Visdomini, Usimbardi, Accordi da Figline, Buonaccorsi, Albizzi, and Alessandri. It was in the possession of these last for several centuries, who in 1827 sold the ill-kept and falling edifice. But in 1855 it became the property of an English gentleman, Mr. Temple Leader who restored it to its former splendour, confiding the difficult task to the young architect Sig. Giuseppe Fancelli, who, studying with the utmost care and patience the architecture of the remains of the castle and that of other similar edifices of the time was enabled to re-construct it in all its mediaeval character. The interior admirably corresponds with the exterior, its artistic proprietor having filled it with furniture, lamps, and weapons and other ornaments that completely harmonize with its architectural style, and which carry the visitor back in thought to the XIV century. We therefore advise visitors to obtain the necessary ticket of admission which is to be had from the proprietor No. 74, Piazza Pitti.

## ELEVENTH DAY.

**Beyond the Porta Romana. CERTOSA - IMPRUNETA.**

From the p. del Duomo (G 5), we shall take the tram that runs to Gel-somino, demanding tickets (first class. 75 c. second class. 55) for the

**Certosa**, an edifice of the XIV century designed by Orcagna. The church is large and well-worthy of a visit in order to see the fine pavement of coloured marble and the rich ornaments it contains. There are eight pictures by Orazio Fidani, and several frescoes by Poccetti. In the subterranean chapel are placed the monuments of the Accaioli family, the founders of the convent. In this great edifice are many paintings and other noteworthy things that lack of space forbids our mentioning

Our visit over, we take the tram for Tavarnuzze (first class cent. 25, second cent. 15). Upon arriving here we take the diligence conducting us by a pleasant road to

**Impruneta**, a populous and well-built village at a height of more than 300 m. above sea-level. This village contains a very ancient church with a fine tower serving as a campanile. In the church are to be seen a very renowned sanctuary adorned with silver bass-reliefs, several works by Della Robbia, a fine picture of the XIV century, and a rich assortment of sacerdotal ornaments.

## TWELFTH DAY.

**Beyond the Barriera di S. Niccolò.**

**Incontro**. A small convent of the Franciscan friars, situated in the midst of a little wood of firs upon a hill overlooking the Arno and the village of Compiobbi. Leaving the Barriera di San Niccolò we can drive as far as the church of Villamagna, and from there reach the convent in half an hour's walking. It is a very pleasant road running through the plain of Bagno a Ripoli thence gently ascending amongst the vines and woods of beech and oak to Villamagna. It requires about two hours to make the ascent. We notice how essentially different are the characteristic features of the country beyond the Barriera from those of the other surroundings of the city.

## THIRTEENTH DAY.

**Beyond the Barriera del Ponte Rosso. PRATOLINO - MONTESENARIO.**

**Pratolino**. Leaving by the Barriera del Ponte Rosso, and ascending along the ancient via Bolognese, the diligence takes the traveller as far as Pratolino (about 6 miles distant), passing through the large burial ground of Florence at a part called Trespiano situated about half way between the city and

Pratolino. For a long time Pratolino was a royal residence, but now nothing remains of its former grandeur except the magnificent park, and a colossal statue representing the Appennino sculptured by Gian Bologna. From this part after walking for an hour and a half through the silence and solitude of the surrounding forest we reach

**Monte Senario**, an ancient convent of the friars of SS. Annunziata, situated on a hill about 825 m. above sea-level, between the Val d'Arno, and the valley of Sieve known as the Mugello. The barbarians, the German emperors, Goethe, Winckelman and all the great Northerners that Rome, the eternal city has attracted, must have first seen the garden of Tuscany and the charming city of Florence from these heights.

## EXCURSIONS.

**Vallombrosa.** About 15 miles distant from the city. Booking at the Central Station we go by the Florence and Rome line to S. Ellero, thence by the cremagliera railway to Saltino (Vallombrosa) where the Grand Vallombrosa Hotel is situated and that of Acquabella and Croce di Savoia. The line runs up through beautiful vineyards and a fine chestnut wood, to the monastery above, about  $7\frac{1}{2}$  miles, or a three or four hour's walk, distant from Pontassieve. The monastery is now occupied as a royal Forestal institute. It lies, as its name indicates, in a shady vale opening to the West, that is towards Florence, on the western slopes of Pratomagno. It was founded in the XI century by S. Giovanni Gualberto, a Benedictine monk. Many contributed to its grandeur especially the Counts of Guidi. It was it may be said, the richest abbey in Tuscany.

In 1809 this convent was despoiled by the French thus losing a large number of objects of art and a rich library. The church is of very fine architecture and decorated with works in marble by noted artists. At a short distance upon a spur of the mountain is situated the Hermitage known as the Paradisino, where S. Giov. Gualberto dwelt and where Milton when blind dictated to his daughters his Paradise Lost. From this point a splendid view is enjoyed of the upper and lower valleys of the Arno, of Florence, the verdant hills of Chianti and in the distance the Tyrrhenean sea. Good walkers can ascend the heights of Pratomagno (1580 m.) in about  $\frac{3}{4}$  of an hour. In the Spring numerous flocks of sheep and goats etc., here find pasturage. From Pratomagno the descent may be made into the vale of Casentino, the most beautiful valley in Tuscany, from whence after a 2 hours journey Strada is reached, and next Poppi. From this last place a carriage may be taken to visit another celebrated monastery, that of

**Camaldoli.** Going directly from Florence, this convent may be more conveniently reached by taking the train, on the Florence and Rome line, to Arezzo and from there to Bibbiena by the Casentinese railway. From Bibbiena the road is found of which we have already spoken that leads to La Verna and to Poppi. In this little capital of the Casentino, carriages may

be had to go to the ancient monastery of Camaldoli, now also occupied as a forestal institute. It is situated in a fine valley in the midst of the grandest and most extensive forests of all Italy. It was founded about 1012 by S. Romualdo. The church was rebuilt in 1523. Another half-hour's ascent brings us to the hermitage of the *Sacro Eremo* built in the form of a castle with four towers and encircled by walls. It contains 30 cells for the monks with their little gardens, and a small church in which several paintings of the School of Passignano are observed. Two pictures, a *S. Lucia*, and a *miracle*, are by Naldini. The picture of the high-altar is by Gabbiani. In the sacristy, *Jesus bearing his cross*, Flemish painter. *Sts. Romauld and Joseph* by Ant. Veronese. The *Madonna and S. Romauldo and S. Bartolommeo*, by Santi di Tito. *The Nativity* of the school of Ghirlandaio. *St. John* by Calabrese. *Christ in the Garden*, by Ligozzi. In this chapel there is a fountain from a spring of icy-cold water flowing into a stone basin, formerly used by the monks to grind their corn. Before continuing our journey we may refresh ourselves with a draught of the excellent wine from the convent cellars.

The Hotel (*Albergo Camaldoli*) is much frequented in the Summer by the Florentine and Roman aristocracy.

Ascending still further we reach the summit of the Tuscan Apennines whence we enjoy a superb view of the panorama spread out before us embracing all Tuscany, the Romagna with S. Sofia, Forlì, and the republic of San Marino; and if the morning be sufficiently bright and clear we may even see the Adriatic and the Mediterranean.

**La Vernia.** Taking the tram from Arezzo we alight at the station of Bibbiena. The little towns of the Casentino are delightfully situated, crowning the summits of smiling hills that rise from the plain. We may make the ascent to the convent 1200 m. above sea-level in little conveyances. Good walkers may prefer to make the steep and tiring climb on foot. The monastery was founded in 1214 by St. Francis of Assisi himself on the ground given to him by Count Gattani. The Franciscan friars of La Vernia are as hospitable as the monks of the Great St. Bernard, and the mountain of St. Francis enjoys as great a fame for the hospitality they exercise as for its sanctuaries. The principal church was built in 1260. It is of an excellent architecture. Some splendid works by Luca della Robbia, several pictures by good artists and an excellent organ, sacred music being much cultivated by the friars of the convent. One of the brotherhood shows us the cave in which St. Francis lived, the precipice where he was tempted, the place (now occupied by a chapel) where he received the stigmata, a chapel dedicated to St. Sebastian, with valuable pictures and other works of art. The convent is built upon an immense rock, and is most finely situated at the foot of a large pinewood, through which we ascend to a little chapel erected on the peak known as the Penna della Vernia, more than 1400 m. above the level of the sea.

**Stia and the Falterona.** Continuing our journey by the Casentino railway we reach Stia, (industry, cloths, etc.) from where with the aid of a guide we ascend the Falterona, the highest peak (1650 m.) of the Tuscan Apenni-

nes. In making the ascent the visitor turns aside to see the source of the Arno, and upon arriving at the summit he may see, to the East of the mountain, the first springs of the Tiber. Before him lies spread a wonderful panorama of Tuscany, and Romagna; and two seas are visible. A hundred paces below the summit the Alpine Club has had a refuge constructed, called by the country-folk of the district the Palazzina. Instead of returning from Stia by rail we may take the diligence to Pontassieve that runs through the Passo della Consuma, renowned for its romantic scenery. Thence if we desire we may go to Florence by ascending the northern slopes of the Falterona, and passing through the celebrated hamlet of Castagno and a pleasant valley of chestnut groves and limpid streams till we reach the picturesque village of San Godenzo where we take the diligence running through Dicomano, and Pontassieve to Florence.

**Chianti.** To taste the most celebrated wines of Tuscany at their fountain head we should go to Greve di Chianti or to Castellina, or to any of the hamlets scattered about the smiling hill-sides stretching towards the South from the Ponte d'oltre Arno. Everywhere the tourist will find the rural population as gay as they are kind and courteous, and in the smallest hamlets a good dinner of macaroni or roast fowl with a fiasco of genuine and excellent wine will be found easily obtainable. Other places noted for their wines are La Rufina, Pomino (close by Pontassieve), Brolio (the property of Baron Ricasoli), Montepulciano (on the line to Siena), Carmignano (near Florence) etc., etc.

**The Sea.** Livorno and Viareggio, little distant from the city, with fine shores and bracing air are the favorite seaside summer resorts of the Florentines. From Viareggio a pleasant excursion may be made to the marble quarries of Carrara and of Serravezza, the distance not being great; and Alpinists will not miss the opportunity of ascending, with a guide, the Pania alla Croce (about 1900 m., above sea-level) the highest peak of the Apuan Alps.

Many other charming excursions among the Apennines and in the valleys of Tuscany, could be recommended but the stranger residing in Florence from October to May, or at least remaining more than a short time, will easily discover such for himself and will realise how Florence, full of inestimable treasures of art, and teeming with historical associations, offers besides these charms the sublimest scenes of natural beauty; about her lie green woodlands, stately forests, fertile plains with silver streams, fair hillsides clothed with olives, or chestnut, or vines, and mountains of majestic splendour, while grandly closing the horizon is the sea.



PANORAMA DI FIESOLE





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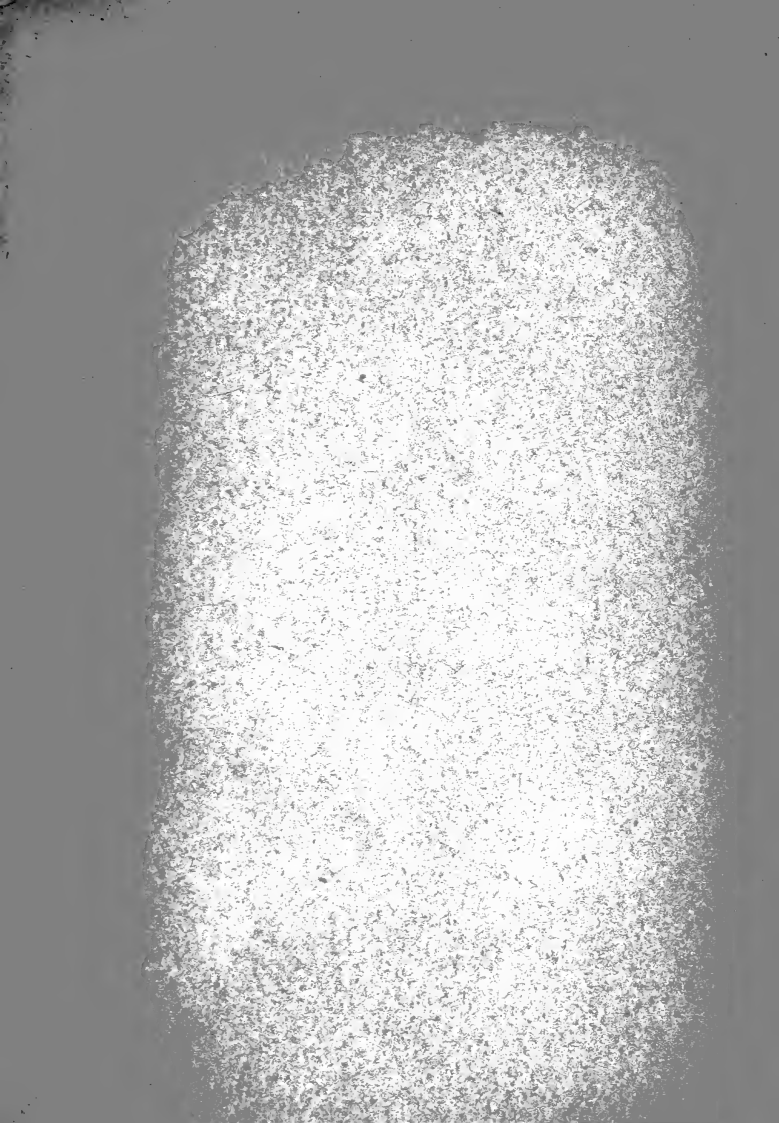
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